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ON OUR COVER: Esmé and the kind of makeup coloring to keep your eye on for summer. Real color with a new lightness, a new clarity. And a new outdoor-fresh glow when it's done in shades of pink—here, from Alexandra de Markoff. Makeup, Vincent Nasso; hair, H.V.W. The color in fashion: Thea Cat's fuchsia camisole, Saint Laurent's wink-of-a-hat in vivid pink. Details, stores, p. 318. Photograph, Stan Shaffer.

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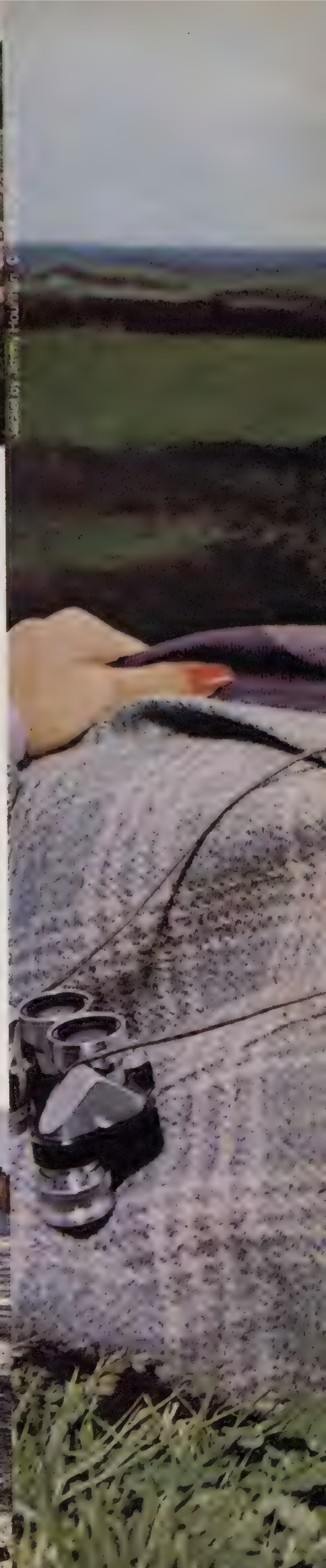
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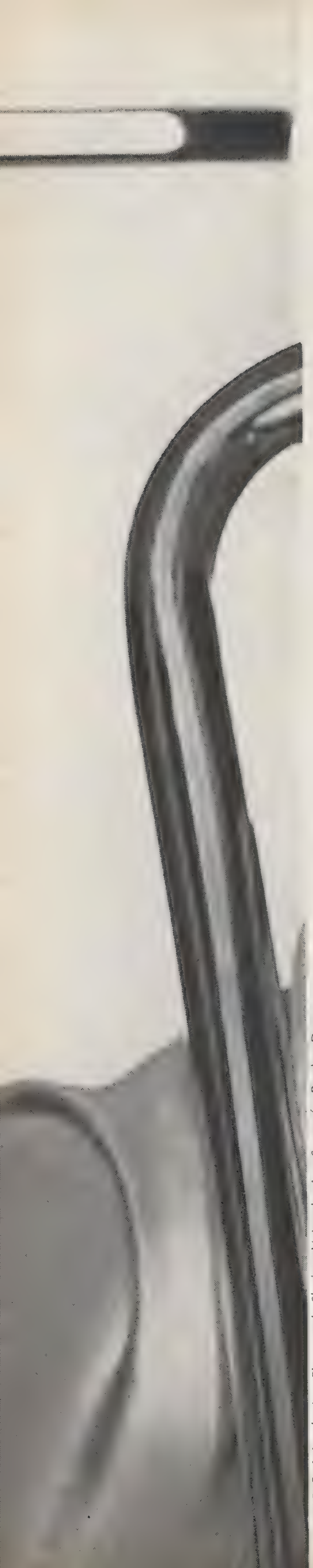
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Your Letters

Bigger in Texas

I am writing in regard to "Sports" by Kay Gilman in the January issue of Vogue Magazine. Ms. Gilman was previewing the teams who may qualify for the football playoffs, except for one of the best teams in the National Football League, the Houston Oilers. Bum Phillips and players like Dan Pastorini and Earl Campbell, made the one-time worst team in the league one of the best. Let's give credit where credit is due and Houston Oilers deserve it! In their football quest with the Pittsburgh Steelers for the AFC Championship, the Oilers lost, but nowhere else but Houston would 50,000 fans gather in the Astrodome to welcome home their Columbia Blue. Next year when you preview Super Bowl XIV, you can bet that Bum and his boys will be there.

Susan B. Terry
Houston, TX

In reference to Ms. Kay Gilman's column "Sports" (January), I feel I have just been slapped in the face. I'm sure when thinking in terms of professional football, when you say Texas, you think of the Cowboys. FINE! However, any person watching Monday Night Football will recall there was some kind of sonic boom that emerged from the Houston Oilers. With their gutsy personnel led by Dan Pastorini and a fellow we call the Tyler Rose, not to mention Rookie of the Year, Earl Campbell, they shocked Miami and stung New England in the playoffs. True enough, when it came to the championship game between Houston and Pittsburgh, the Steelers got the cigar, but believe me, in Houston, we've got a rookie THAT BECAME A CHAMP.

Cathy Hicks
Houston, TX

Tree by any other name . . . or time

Re "Marietta Tree: People Come First" by Edith Loew Gross (January): As a political science and international relations student during the 1960s, I familiarized myself with Marietta Tree some time ago. However, my interest in Ms. Tree's life at that time stemmed not so much from her diplomatic accomplishments as from a certain

(Continued on page 176)

enter Chloé

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Karl Lagerfeld



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Elizabeth Arden


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WHAT'S COMING

WHAT'S NEWS, WHAT'S COMING

How lovers save face—in a movie romance...who made Einstein an opera star...why we're "reinventing womanhood"

MOVIES

By Rex Reed

The Promise
Starring Stephen Collins, Kathleen Quinlan, and Beatrice Straight; directed by Gilbert Cates
This soapy, hysterical tearjerker pits a group of gifted actors against a wall of wet oatmeal. Stephen Collins, the first clean-cut, non-ethnic, blue-eyed blond since Robert Redford—who can really act—plays Michael, a Boston college student in line to inherit his family's fabulous architectural firm. Michael's brash, selfish, fabulously rich mother (Beatrice Straight) doesn't want him to marry Nancy, the girl of his dreams, a fabulously one-dimensional orphan (Kathleen Quinlan) from a sordid family tree. Defiantly, the kids pile into their fabulous roadster and head for a justice of the peace, but have a fabulous accident on the way. Nancy's face is crushed, hideously scarred for life; but Mom pays $100,000 to send her secretly to fabulous San Francisco where a fabulous plastic surgeon (Laurence Luckinbill) gives her a new face and a new life as a fabulously successful photographer named Marie. Dreamboat thinks she's dead but turns up in Frisco to put the finishing touches on a fabulous new medical center, sees her photographs, and begins a smart-aleck campaign to buy them for some fabulous murals he's planning. He thinks Nancy is really Marie, but Marie is furious because she wants to be remembered as Nancy, and it's all fabulously romantic and illogical.

Through some kind of miracle—it would take me from now till next Halloween to explain—Marie hops a jet to Boston where Michael and Nancy once buried a necklace under a rock. When she gets there, she finds Michael waiting for her—although he left on a later flight that arrived earlier—realizing that it's not Marie he's after, but Nancy. The camera pans a beach near Boston that looks suspiciously like California's fabulous Big Sur, and everything ends up just fabulous for all concerned. Except for Beatrice Straight, who pays for her cruelty with a terminal disease that nobody seems to notice. Lizabeth Scott and Dorothy McGuire went through all of this fabulous agony years ago (not to mention Joan Crawford's agony in *A Woman's Face*) and Kathleen Quinlan has a fabulous time following in their tear-stained footsteps. It's a juicy chance to act with two completely different faces (before and after) and a lot of bandages and sunglasses in between. Everybody else acts with the stiff-upper-lip conviction that whenever people say they don't make movies as dumb, as unconvincing, or as fabulously awful as they used to make them, they just haven't seen *The Promise*.

Voices
Starring Michael Ontkean and Amy Irving; directed by Robert Markowitz
The recent movie *Ice Castles* was a moronic fable about a blind ice skater. *Voices* is a kitchen-sink *Saturday Night Fever* about a deaf dancer. If there's a trend in all of this, bring back radio. Michael Ontkean, the energetic young hockey player in *Slap Shot*, plays an aspiring rock singer from Hoboken who lives with his kindly old grandfather, his good-for-nothing gambler father, and a younger brother who is turning into a street hoodlum. Contrast this world of noise, energy, and violence with that of Amy Irving—who was the phantom-eyed ESP-possessed child in *The Fury*—here playing a docile, introverted deaf girl who exists in a vacuum-sealed domain of silence, and you figure out what the film is trying to achieve. After much chaos, the girl ends up auditioning for a job with a dance company because the young rocker learns to place the speakers on the floor so she can feel the vibrations from the music; and he ends up singing with his own rock band in sign language. Veteran acting coach Herbert Berghof does some nice hamming as the boy's grandfather; Viveca Lindfors suffers admirably as the girl's grief-stricken mother; and there are some flavorful insights into Hoboken blue-collar life. But for you less sophisticated filmgoers who believe one second of that fairy-tale finish, there's this terrific bridge in Brooklyn I can sell you cheap.

Stephen Collins and Kathleen Quinlan find true love—twice—in "The Promise."

ART

By David Bourdon

Michelangelo and His World
The Pierpont Morgan Library, New York; April 26–July 28
In an extraordinary gesture of goodwill, the British Museum is lending twenty-four of its Michelangelo drawings—many with art on both sides—to New York's Pierpont Morgan Library. Since this constitutes the largest group of Michelangelo drawings ever to be exhibited in this country, the show is unquestionably a rare and important event. The drawings represent almost every stage of the artist's lengthy career. Some are highly finished "presentation" pieces, intended as independent works; but the majority of drawings are studies for paintings, sculpture, or architectural projects. The selection includes studies for the ceiling of the Sistine Chapel, studies for the Medici Chapel, renderings of grotesque and ideal heads, images of the Crucifixion and Last Judgment—even a design for a salt-cellar.



Michelangelo drawings, such as this study for "Dawn," pose questions of authenticity.

Though many of the drawings have been scrutinized by connoisseurs for centuries, they continue to pose problems in the areas of interpretation, dating, and—not least—authorship. Are all of the drawings really by Michelangelo's own hand? Could some of them be faithful copies (by others) of lost Michelangelo drawings? Questions of authenticity are particularly acute in a few of the seventeen double-sided drawings, where scholars detect Michelangelo's hand on one side but not on the other.

The *His World* section of the show, assembled from the Morgan's permanent collection, features a broad range of Italian Renaissance documents, including letters to and from Michelangelo, letters or writings by Raphael, Titian, Vasari, and Machiavelli, and a volume of poems by Vittoria Colonna, the intelligent noblewoman whose friendship was valued by Michelangelo.

This is an impeccably scholarly show that will fascinate the *cognoscenti* and, simultaneously, arouse tremendous interest among the general public.

(What's News, continued on page 34)

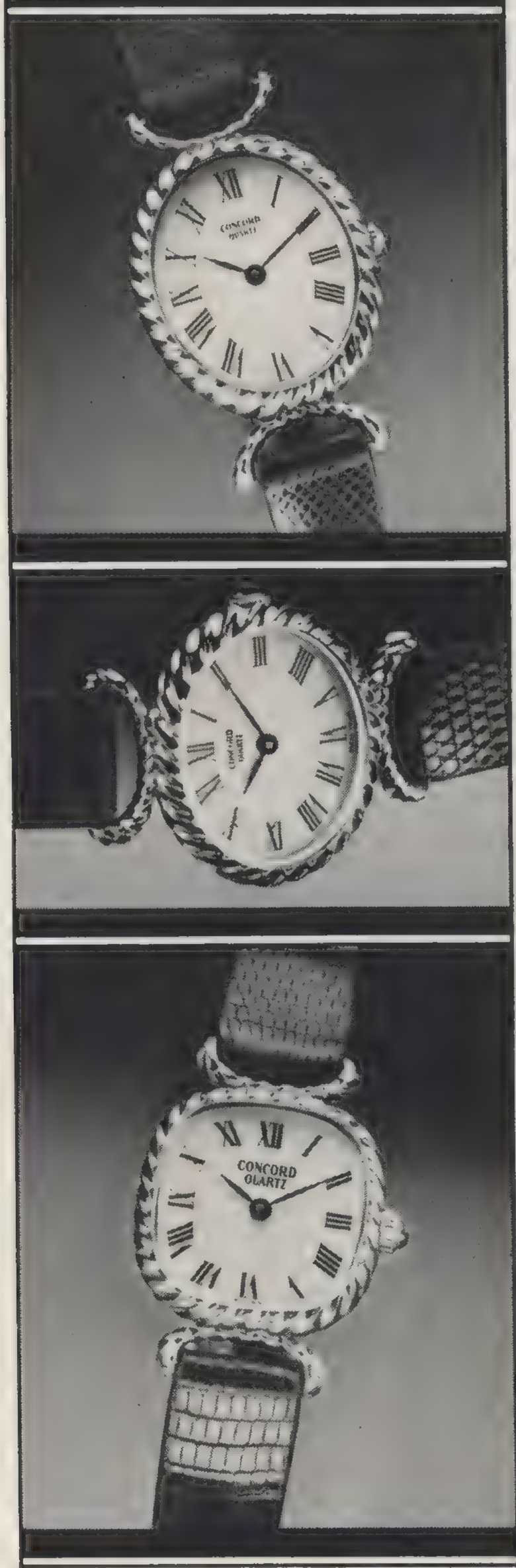
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WHAT'S NEWS, WHAT'S COMING

Vienna Moderne: 1898-1918
Sarah Campbell Blaffer Gallery, University of Houston, Texas; through April 22
Twelve-tone music, logical positivism, and psychoanalysis are among the more celebrated cultural exports from turn-of-the-century Vienna. Far more obscure is the fact that architecture, painting, and the decorative arts also flourished in Vienna during the first two decades of this century. In fact, the streamlined forms and crisp, geometric patterning that we now associate with the Art Deco style in France and with the Bauhaus in Germany were developed much earlier by Viennese artists and designers. This informative survey show revives and puts into perspective an important, though long-neglected, chapter of art history.

The origins of Viennese modernism are generally traced to 1898, when the painter Gustav Klimt and many of his students and fellow artists rebelled against the conservatism of the Imperial Academy by organizing the first Secessionist exhibition. In 1903, architect Josef Hoffmann and artist-designer Koloman Moser founded the Vienna Workshops (or Wiener Werkstätte), an association of masters and artisans.

Striking design and dazzling craftsmanship are evident in nearly all of the numerous objects assembled in the exhibition—which includes furnishings, ceramics, glass, and textiles, as well as documentary photographs of architecture and clothing. Among the show's choice items: gem-studded silver vases and trays by Moser, glazed ceramic statuary by Michael Powolny, and Hoffmann's spare black-and-white chairs for the Fledermaus cabaret.

Vienna's modernist impulse was virtually extinguished in 1918, the year in which Klimt and Moser died. It was also the year in which the Austro-Hungarian Empire perished, its territory fractured into several new nations. The conditions that had made Vienna such a great cultural center were ruinously altered. This show—which travels to Portland, Oregon, and Chicago—offers a fascinating glimpse into a period that now seems incredibly remote.

One of Hoffmann's striking black-and-white chairs, designed for the Fledermaus cabaret.



BOOKS

By Allene Talmey

Reinventing Womanhood
By Carolyn Heilbrun (W.W. Norton)
Women have an odd capacity for self-defeat, according to Carolyn Heilbrun. After a decade or two of progress, they've made "little real advance toward equality. The complacency in women that a few steps forward induces drains the movement of its energy. Progress halts, or is even reversed." Women are still outsiders, forming peripheral groups. In many cases, they allow their destinies to be shaped by the men they marry. This state, says Heilbrun, is not slavery—but then it is not freedom, either.

A woman often experiences what theologian Dorothee Soelle has called "three phases of suffering." First, she is powerless and submissive—as most women have been throughout the world. In phase two, she becomes aware of her despair and can articulate it. That, of course, is part of feminism. The third phase—reached only in a time of high feminism—is a time of actual change. It is crucial to realize that few women reach phase three, but that many women in industrial states reach phase two.

Throughout her book, which is both personal and literary, Heilbrun discusses marriage and the family. She also warns women in male-dominated professions: *the thing to avoid is becoming honorary men.* "Women must want to be where the power is, but they must want to be there as women. . . ." At a certain point in a woman's development, a moment will come when a woman ceases to be wounded by the cruelty and rage of men in power.

Finally, Carolyn Heilbrun, a Columbia University professor who is successfully married and the mother of three grown children, believes that "The past is male. But it is all the past we have. We must use it, in order that the future will speak of womanhood." It is Heilbrun's vision that provides a focus for this remarkable book.

About The New Yorker and Me: A Sentimental Journal
By E.J. Kahn, Jr. (G.P. Putnam's Sons)
A comfortable, funny, extraordinarily natural, indulgent, and irascible book, *About The New Yorker and Me* is mainly about the *Me* in the title and comparatively little about *The New Yorker*. In this twenty-first book, Kahn—who has been writing for *The New Yorker* for forty years—assembles a remarkable cast of characters, people he knows well; they range from generals to *New Yorker* editors, from Dorothy Parker and innumerable acquaintances from the Coca-Cola crowd of Atlanta, Georgia, to the Cyrus Eaton crowd.

The book is full of anecdotes about the days of *The New Yorker*'s legendary editor Harold Ross. According to Kahn, the irony and wit for which *The New Yorker* was once famous have all but disappeared. Kahn's ambition, consequently, is to keep the attention on Kahn. He does quite well.

(What's News, continued on page 41)

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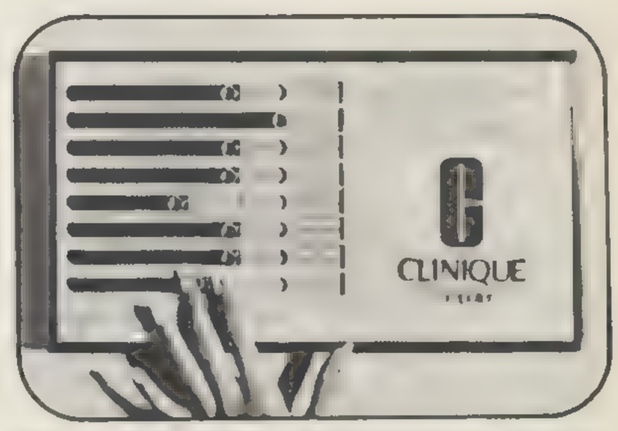
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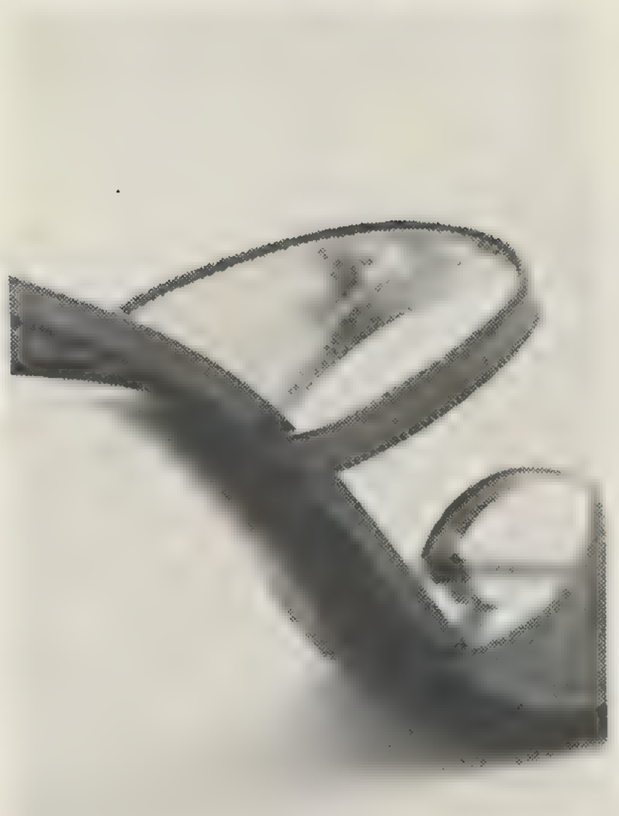
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WHAT'S NEWS, WHAT'S COMING

Only Children
By Alison Lurie (Random House)
Like a gentler *Who's Afraid of Virginia Woolf*, this novel, *Only Children*, offers remarkable insights into adult relationships. Among five adults and three children over a July Fourth weekend in 1935, extraordinary things happen—especially within the lives of the four parents. While the two eight-year-old girls often misinterpret what they see and hear, they understand what's really going on all too well.

The only truly lovable character in the novel is a sophisticated headmistress whom the two families are visiting. This woman has the intelligence to hold the lives of the others together, including that of a despairing second wife and that of a troubled and at times irritating adolescent boy.

Saltily humorous and remarkably broad in scope, *Only Children* is a marvelous book by a skillful, sensitive writer.

RECORDINGS

By David Sargent

Einstein on the Beach, the avant-garde "opera" by Philip Glass and Robert Wilson, is a simply superb piece of music, now finally released on record by the adventurous Tomato label. Unlike so many important "serious" works of musical art in this century, it's immediately accessible and enjoyable for almost anyone willing to open up his or her ears. And it's about the most telling instance yet of the fusion of the classical, experimental, and pop worlds inherent in this sort of "trace" music.

Einstein was the joint creation of Wilson, famed for his surrealistic, dreamlike stage works in New York and Europe from the late 1960s on; and Glass, one of the leaders of the "school" of composers (the others are Terry Riley and Steve Reich) who make music that simultaneously lulls and excites its hearers through kinetic rhythms and hypnotic repetition.

Wilson calls his pieces "operas," but they really have very little to do with opera in any conventional sense: there are no formally trained opera singers, no real arias, no normal orchestra. Instead, during *Einstein's* European tour in the summer and fall of 1976 and at its two sold-out performances at New York's Metropolitan Opera in November of that year, audiences saw a five-hour series of floating stage pictures, full of Wilson's mystical sets, mysterious ritual movements, and spinning dances. The themes—in a vague but pointedly metaphorical way—were Einstein, science in the modern world, nuclear holocaust, human rebirth through love. None of this was spelled out explicitly; it all just cohered in one's head.

For this recording, Glass has boiled *Einstein* down to four disks. He's done this by eliminating some repetition and (although one assumes he didn't do this to save record space) by using quicker tempos here and there than what one recalls from the live performances. Otherwise, everything from the original is here—the disjunct speeches of the principal characters, the lovely violin solos (played here by Paul Zukofsky, the noted specialist in violin music), the choruses, the dervish-like dances.

The result is a *genuine* fusion music, in the sense of an absolutely original music that appeals to several audiences—as opposed to a self-conscious and unwieldy "third-stream" marriage of two disparate styles that really have very little in common (such as traditional contemporary classical music and jazz). You owe it to yourself to hear *Einstein* if you're interested in serious new music, in progressive rock and synthesizer music, and above all in *music*, pure and simple.

MORE RECORDINGS:

Nicolette Larson: Nicolette (Warner Bros.). This was a surprise debut hit for this protegée of Linda Ronstadt, capped by a hit single in "Lotta Love"; recently, Larson's been touring to spread the word still further. A lively, enthusiastic singer who should be around for a long time to come.
Mussorgsky: Pictures at an Exhibition and Night on Bald Mountain, with Igor Markevitch conducting the Leipzig Gewandhaus Orchestra (Musical Heritage Society). We don't hear much of Markevitch's striking conducting these days, and this disk proves what a pity that is. Recorded in East Germany, these are some of the finest performances of these potboilers available today.

(What's News, continued on page 44)

WHERE TO EAT NOW

Da Silvano

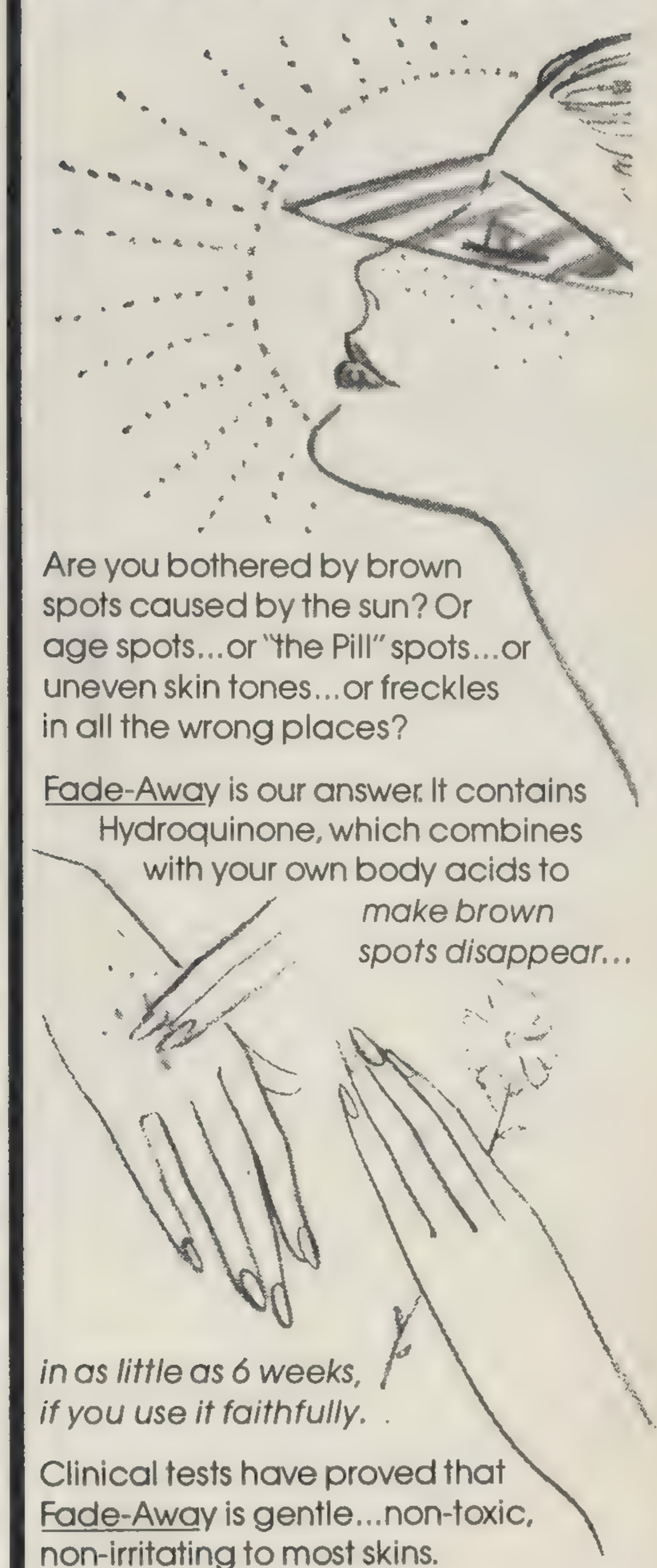


Jade Albert

What is the size of a large pocket handkerchief and jammed with delighted eaters? Da Silvano *(left)*, on the edge of Manhattan's Greenwich Village. The menu is rooted succulently in proprietor-chef Silvano Marchetto's Florentine background. It is his dedication to the basic principles of Florentine cookery that makes his restaurant unique in New York, a city of excellent Italian eating places. Florentines cook simply, encouraging the flavors of the ingredients themselves to become the dish's delicious sauce. Example: Cannelloni Silvano, almost weightless, stuffed with a melting fluff of ricotta cheese, fresh spinach minced to a summer-green essence, a binding of béchamel—and velvety brown from careful broiling. Be sure to ask about the "specials of the day"—*after* beginning with the cannelloni. —Leo Lerman



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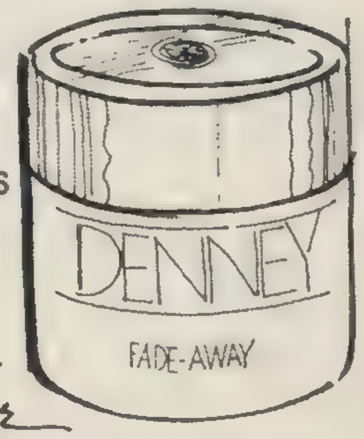
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WHAT'S NEWS, WHAT'S COMING

SPORTS

By Kay Gilman

John McEnroe:

A young man with clout

His face hasn't quite found itself yet: the features are childishly rounded and putty-like, topped with a tousled mop of brown curls. Neither is John McEnroe's physical presence imposing, at 5'11" and 165 pounds. What he is, though, is professional tennis's flashiest new star—a brash twenty-year-old upstart who is pushing aside the big boys—Jimmy Connors and Björn Borg, among others—with cocksure impunity.

John McEnroe hasn't yet celebrated his first anniversary as a pro, he departed the amateur ranks in June of 1978 after winning the NCAA championship as a freshman at Stanford University. By January of 1979, after a gutsy victory over Arthur Ashe in the finals of the Colgate Grand Prix Masters at Madison Square Garden, McEnroe was already half a millionaire, propelled to the top ranks by his astonishing physical skills and his emotional intensity.

He plays with great finesse for one so young, disguising his shots with delicate racquet control, relying heavily on a twisting serve-and-volley game and an intuitive sense of pace and placement.

Although young McEnroe clambered quickly to the top of the tennis heap—reaching the semifinals of the U.S. Open in his rookie year, winning a shocking victory over Björn Borg on his home turf in Stockholm, and leading the United States to victory over England in the Davis Cup final—his petulant on-court behavior has won him more razzberries than laurels. Racquet throwing, opponent harassment, and linesman baiting are all part of this *enfant terrible's* repertoire. Quipped Ilie Nastase (the original bad boy of tennis): "He's worse than Connors and me put together." Lately, John has been trying to cool down his on-court fireworks displays and keep within the perimeters of tennis etiquette.

Off the court, young John is a high-strung, fidgety kid with a quick mind, strong convictions, and a tape deck that never stops blaring the latest in rock music. Put a racquet in his hand and he's the complete tennis player, as sure to reach the summit of his profession as he is to become a millionaire before he reaches his majority.

(What's News, continued on page 46)

McEnroe: he's pro tennis's "enfant terrible."



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DANCE

By Holly Brubach

Paul Taylor: his "message" is joy

Dance is a social art, with implications for the way people treat one another. As for writers or painters or any other artists, what makes one choreographer different from another is not so much the form he employs as what he has to say. Yet it is the movement itself that is every good choreographer's chief concern; the "meaning" follows.

Paul Taylor, a former soloist with Martha Graham, now a choreographer with his own company of strong and dedicated dancers, has during the past twenty-some years become one of the dominant forces in dance. His preoccupation is with man's animal nature—and the trappings of sophistication that staunchly deny its existence—in movement that is gentle and comic, rhythmically complex. In Taylor's choreography, the "message" comes in on the coattails of the humor—in quick transitions from ballroom lifts to tribal rites, in the ingenuous charm of movements executed with animal grace. This month, New York dance-goers can see for themselves when the Paul Taylor Dance Company brings a selection of their repertory, including two premieres, to City Center, April 17-29.

Taylor's first choreographic venture, in 1957, was literally a standstill—three minutes without moving, set to music. (One critic's review was a blank page.) Since then, he has made dances—such as *Cloven Kingdom, Esplanade,* and now *Diggity*—so fleeting they leave audiences breathless. One image chases another. Whether perilously fast—in *Esplanade,* dancers run and slide as if stealing bases—or slow and mellifluous, as the largo in *Airs,* the dance moves "through" the music with a now-you-see-it sense of urgency.

In *Diggity,* this season's New York premiere with decor by Alex Katz, the dancers are off and running around dozens of stand-up cartoon dogs—rolling over, begging, fetching—stationed about the stage in obstacle-course formation. *Diggity* is disarming in its playfulness, in the obvious delight the dancers (and the dogs) take in movement. Just beneath the surface runs the "message": that the dance impulse springs from man's animal instincts, shaped into intricate patterns with wit and intelligence.

Time and again, Taylor confronts the side of man that barks at the moon and reassures us that there is nothing to fear in ourselves. His honesty is not brutal, but tender. Paul Taylor reconciles the conflict in our nature and celebrates that reconciliation in joyous dancing that enables us to get on with our lives.

Paul Taylor's dances are "so fleeting they leave audiences breathless."



MORE DANCE:

New York City Ballet at the Auditorium Theatre, Chicago; April 18-29. George Balanchine has single-handedly redefined what dance can be: his work and his company are second to none. This engagement includes eighteen ballets, not one of them to be missed.

COLLECTING

By Judith Goldman

Porcelain: a taste to cultivate

Porcelain, compared to other decorative arts, is hard to appreciate. Silver's intrinsic value can be measured by weight; but porcelain requires a connoisseur's eye. To the uninitiated, porcelain suggests the grandly decorative or the utilitarian. One eats off plates—whether they are plain or elaborate—and arranges flowers in vases. Porcelain must be washed and cared for; it's fragile and breakable. The best is expensive. Until recently, indulging one's love for porcelain has been a privilege of the well-to-do.

But, as the decorative arts become the bailiwick of more and more collectors, all kinds of porcelain—Chinese Export, English, and Continental—have found new devotees. In New York City, at Sotheby Parke Bernet auctions, Swiss and Germans pay top dollar for Continental porcelain from the Sèvres or Meissen factories. Victorian fever has affected even the porcelain market: Overwrought late-nineteenth-century Sèvres-style vases—thrift-store items a decade ago—bring high prices. Last month at Christie's New York, the presale estimate on garish nineteenth-century German wall plaques was $14,000 to $17,000. Marked "KPM Berlin," the vulgar, well-painted, picturesque plaques—featuring bountifully endowed naked nymphs—were fully expected to sell.

To acquire porcelain, follow the advice of knowledgeable dealer Emily Manheim: "Read books, study marks and monograms, then visit salesrooms." Unlike most dealers, Ms. Manheim, an expert in English porcelain, pottery, and enamels, believes that collectors can do nicely on their own—particularly at major auction houses—once they've done their homework.

For homework: Concentrate on one kind of porcelain or pottery. For example, according to Tish Roberts, Sotheby Parke Bernet's resident porcelain expert, "Philadelphians acquire Wedgwood, Baltimorians like Lustreware, Worcester is popular all over." Choose Bow or Meissen or Chelsea, Spode or Swansea. Then read William Chaffers' *Marks and Monograms on European and Oriental Pottery and Porcelain* (Borden), and any book by William Bowyer Honey, former Keeper of Ceramics at London's Victoria and Albert Museum. Finally, visit D.M. & P. Manheim Antiques Corp. in New York. If you hear Ms. Manheim discuss the effects of eighteenth-century pollution on a patina; or the goofy expressions on a pair of masculine Staffordshire lions; or why a great yellow enamel is rare—you may get hooked forever on antique porcelain and pottery.



Chinese Export porcelain lamps and vases, like those above, find enthusiastic buyers.

TAXES

By Julian Block

Taking the IRS to court . . .

If the Internal Revenue Service insists that you owe more taxes and you are unable to resolve your dispute, you can always take your case to the United States Tax Court. You need not shell out for any back taxes and interest until you settle with the IRS or until the Tax Court rules.

Moreover, you qualify for special relief when the IRS demands less than $5000 for any one year. You can handle your own case before the Tax Court's Small Tax Case division: It provides quick and inexpensive settlements at informal proceedings in a convenient location at or near where you live. This is a worthwhile maneuver when you feel it will not pay to hire a lawyer (though you are free to do so) because the stakes are too small—but you nevertheless want your day in court before someone who has no ties to the IRS.

All you pay is $10 to file a simple petition form asking for a hearing before the Small Tax Case division. For a free explanatory booklet and forms, write to the Clerk of the Court, U.S. Tax Court, 400 Second Street, N.W., Washington, DC 20217.

You can also challenge IRS assessments in a district court, where you can request a jury trial, or in the Court of Claims—if you think either of these courts will be more sympathetic than the Tax Court. But you must first pay the tax. Moreover, you'll probably require an attorney to assist you through the formal proceedings. ▽

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MONEY

Cut your tax bill by saving now?

Two simple tax-shelter plans that work for many women

By William Flanagan

Planning for your future can turn out to be the way to put more money in your pocket now. Since only 20 percent of the women who work in the United States are covered by pension plans and nine hundred thousand women, many of them homemakers returning to the work force, now own their own businesses, you well may be one of those who should be salting away dollars now, looking ahead to a time when you or your husband may no longer be employed. Happily, the Federal government now allows you to defer paying income taxes on such funds, so saving for your future can reduce your tax bill in the present. Indeed, the Individual Retirement Account (IRA) and its more robust cousin, the Keogh Plan, may be great boons to those who are balancing household budgets.

These plans sound complicated; but, in principle, they are not. They sound tricky to set up—again, not so. They sound like something only the major breadwinner in the family should be concerned with—you guessed it, nuh-uh. Nor do you have to be looking down the barrels at age fifty or sixty to consider such schemes. In fact, the earlier you set up a plan with your bank, insurance company, or mutual fund, the greater the later reward. Consider this: If, at age thirty-five, you were to begin setting aside $1500 a year in a plan that earns 8 percent a year, by the time you are fifty-nine and a half you would be worth $118,412. Your own dollar contributions will have amounted to only $37,500. If you were to start at forty-five, your account at fifty-nine and a half would be worth $43,966. Yet your out-of-pocket costs would amount to but $22,500.

How exactly do these accounts work? Well, if you or your spouse does not have a company-paid pension plan where you or he works, you are allowed to shelter money from the tax man until you retire. The tax-free angle is most important, of course. The dollars you are allowed to set aside come right off the top of your earnings. You pay no taxes on those dollars—not until you start collecting. What's more, the interest on that money compounds tax-free, until retirement, when your bracket may be lower.

In practice, with an IRA you are allowed to set aside, tax-free, 15 percent of your earned income or $1500—whichever is less.

If you are married, however, and only one of you has earned income, the ceiling goes up to $1750. That is, a married couple with only one breadwinner can set aside $875 annually for each partner, in separate accounts. (This separate accounting, while not intended by the law, makes it very easy to split up those assets should divorce rear its ugly head later on.)

If you and your spouse both work for employers who do not offer retirement plans, you can each set up your own IRAs up to the limit of $1500 each.

Keogh plans are a little trickier, a little older, and a lot more advantageous for those who qualify. They are meant for people who are self-employed, or for people who derive *some* of their income from self-employment. The limits on the amount you can set aside are higher—the maximum is $7500 or 15 percent of your annual self-employed earnings, whichever is lower. In other words, if you earn at least $50,000, you can set aside the maximum $7500 each year. Incidentally, if you do set aside that maximum each year for twenty-five years, you will wind up with a kitty worth $592,000. And, as with IRAs, if you are married, and both self-employed, you can both set up Keoghs if otherwise eligible.

There is another happy wrinkle with Keoghs, especially where a working wife is concerned. Let's say your husband has his own office pension plan, or already has an IRA or Keogh: But you have a small independent job—teaching piano, tutoring, writing, whatever. Let's say you bring in $5000 a year. You could set up your own Keogh and put away $750 each year—which is spared the tax man's bite, especially hefty if your husband has a substantial income. In fact, under a special provision, if your gross income from all sources is less than $15,000 and your self-employed income below $5000, down to $750, you can still set aside $750. Your tax adviser should be able to spell out the best options for your particular circumstances.

Note: Your IRA or Keogh contributions do not have to be made in the tax year. You have up until the time you file to put the cash in the plan. Thus, if you file your 1978 taxes on April 15, 1979, you have until then to ante up.

Here are a few additional features of these plans worth bearing in mind:

Once cash is set aside in a plan, you have to leave it there until you retire (minimum age: fifty-nine and a half). If you withdraw it, there are hefty penalties, so it is not the place for cash you think you will need before retirement.

Banks, insurance companies, and some mutual funds have different plans. The returns and the risks vary. So consult with your banker and broker before settling on one plan.

The amount you set aside each year can vary, or you can forego any contribution at all if you choose.

One final word: While younger people can benefit most from such plans, since the cash has a longer time to build up tax-free interest, they are often hard pressed to afford the ante. One suggestion: Set up a plan with whatever you can spare—just so you go through the mechanics and know what the advantages are. If you can afford to contribute in a given year, fine. If not, previous contributions are still generating tax-free interest. ▽

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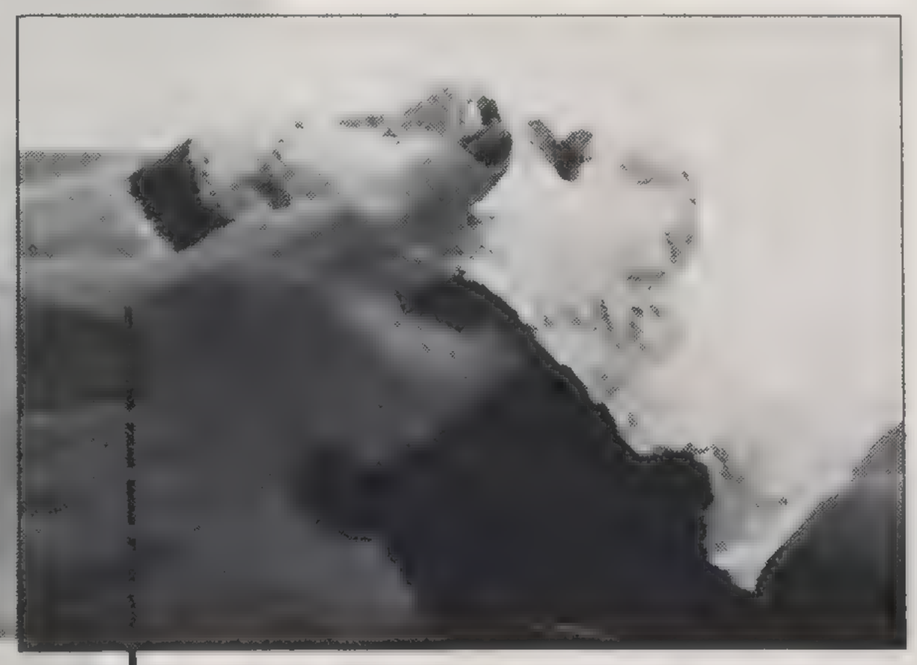
Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions.

"Qiana." It's a fabulous feeling to touch and to wear. Wear it and marvel that luxury like this can be practical, too. Shown: Adele Simpson's après-sun dress, poetic tints in pure Qiana® nylon.

Beauty Now

Now is the moment to have your face spring-cleaned. Here's where...





If you happen to be near Pompano Beach, FL, Palm-Aire Spa does more than tone your body—it gets your skin in good shape, too. The treatments that do it: Facial Firm—a deep-cleansing regime. And Salt-Glo Loofa—a post-winter body shine—with Lancaster's Body Exfoliating Treatment . . . and buffing with oil. . . . Another facial we love—because it's so easy—is Merle Norman's three-step one. It begins with Cleansing Cream, ends with Powder Base. In between, there is Miracol, a skin unclogger that gets the job done. . . . If you really like pro treatment, check out the mini-salons, with department-store addresses, that Lancôme, Orlane, and Payot have across the country—they're all over . . . and all great!

It isn't often that a fashion model parts with the name of her facial expert. When she does, you can bet that a visit produces results. Adriana of Suga at Bergdorf's (212/753-9500) is the facialist that model Beverly Johnson swears by—she's having not just a spring cleaning, but a monthly one! above.

A woman a lot of women have sworn by for years is nimble-fingered face lady Janet Sartin. And now, since she's extended her service to men, she's got a lot of devoted male fans, too. Why such a large following? The ongoing treatment plan that's built into every product and goes on throughout the day—the time, Janet Sartin says, when skin is under the most duress. You can find Janet at Janet Sartin of Park Ave., Ltd., 480 Park Ave., NY 10022. Wherever you live, Janet can help—she analyzes skin by mail.

We know a lot of women who, when it's time for a facial, pick up the telephone and dial their dermatologists for appointments. Why? The facial—the skin cleansing and pore unclogging—you get from a technician in a dermatologist's office is the best. And if you have the slightest problem with your skin, there is the added benefit of prescription skin care—treatments, such as soaps and even moisturizers, that are medicated and prescribed by your doctor. Failing that, there are, of course, a lot of good facial experts around—men and women with excellent reputations—whose skilled hands work cleansing and moisturizing wonders.

Among the reasons to check out Elizabeth Arden salons (there are twelve across the country) are all the neat extras—besides a great facial—you can have done there. Manicures, pedicures, some have a Scotch Hose treatment to wake you up after a body massage . . . talk about having a "spring cleaning"—this really shines your whole body!

If you don't have access to a good skin-care salon, next best is investing in a book written by someone who knows what it takes to take care of your skin. A book that comes to mind, for instance, is *Beautiful Skin* (McKay), by Mario Badescu, whose NYC salon, 320 E. 52 St., is booked for months. Why? One reason is Mario's no-nonsense approach—"I can't do anything about chronological age, but I can help skin stay healthy, balanced, nourished."

WET, WEAK HAIR. WE CAN PROTECT IT.



Photomicrograph of wet, tangled hair magnified 21 times. From Redken Research Laboratories.



When your hair is wet, it's the very weakest. As water enters your hair, it becomes soft and elastic. This is the time it's most likely to tangle, break and split. The larger picture shows you what tangled hair looks like. Imagine the damage combing or blow-drying could do now!

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PHinal PHase makes it shine. Not only does PHinal PHase protect your hair, it makes it shine. We promise highlights. We promise radiantly healthy-looking hair.

Where to find us. Redken products like PHinal PHase are used and sold by professional hairstylists. So look to the 10,000 salons dedicated to the Redken promise: beauty based on science. Then get PHinal PHase. And get your hair through its weakest moment.



PHINAL PHASE CREME RINSE. AT SELECT HAIRSTYLING SALONS ONLY.

REDKEN®

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NEUTRALS



We call them neutrals because they go with almost every new Spring color... pastels, naturals or vivid shades. You can wear them day or night!

Lipcolors are warm, earthy, glowy. Cheekcolors, too. Eyeshadows are subtle, muted and soft. Designed to make you look like yourself...only better.

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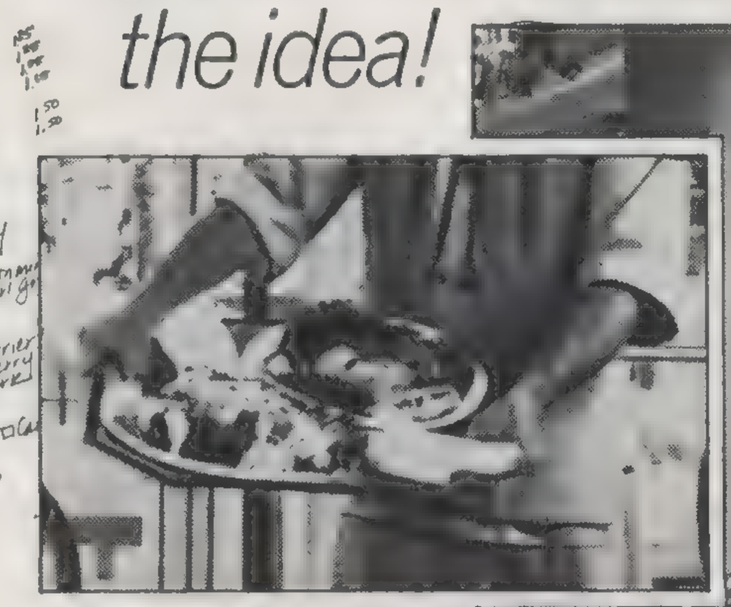


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Beauty Now

The healthy lunch break— good, fresh, fast food is the idea!





East coast, West coast, and in cities across the country — and in Europe, too — there is more and more interest in lunch places that have good, plain, fresh food. Wonderful salads. Homemade soups. *Real* bread. Fresh fruit.Healthy food restaurants — as opposed to the "health-food" ones. Most concentrate on greengrocer produce and good simple ways of preparing it. At Todays, *above,* a marvelously clean, modern — and, because of that, attractive — restaurant in San Francisco (216 Stockton at Union Square), the food is simply prepared and free of gimmicks. Their Salade Niçoise is made with fresh tuna fish, flown in when it's not available locally. Another salad is made with nine different fresh vegetables, *al dente,* served with a good, thick yogurt dressing. For dessert, you can have a piece of fruit, whatever is in season, or if you prefer, cooked fruit — perhaps an apple that has just been poached. The drink-of-the-house: Cherry Perry — Perrier water with a splash of cherry cider.

As one customer said, "You always feel so healthy when you leave Swan Oyster Depot; you can't overindulge!" This small, hole-in-the-wall seafood restaurant in San Francisco (1517 Polk St.) is always packed. You sit shoulder to shoulder at a long marble "cold-lunch counter," eating the freshest oysters or clams on the half-shell, hot clam chowder, or chunky seafood salad. But no dessert! "There's nothing sinful to eat," says Mr. Swan.

Worth the trip to SoHo, lunch at Food, a simple, high-ceilinged, window-walled restaurant at 127 Prince St., NYC. The food, market-fresh; the service, cafeteria-style; the menu, a blackboard — on it: homemade soups, hot quiches, salads tossed while you wait and watch; all kinds of herb and Chinese teas. And the most expensive part is the taxi that takes you there — the dishes themselves are not.



In London, the place to go for fresh, healthy food is Molton Brown, left, a beauty salon and restaurant all in one street of small houses strung together. The restaurant itself takes up a sunny, plant-filled floor of one building. The food is pure and simply vegetarian: baskets full of crisp raw carrots, tomatoes, mushrooms, cucumbers, green peppers, celery, and such served with hard-boiled eggs and homemade mayonnaise; hot quiches; big green salads; wholemeal bread, fresh fruit, cheeses, herb teas!

INTRODUCING 'BASIC FORMULA SOFT COLOR GLOW.'

IT'S NOT QUITE MAKE-UP, BUT IT'S QUITE A LOT MORE.

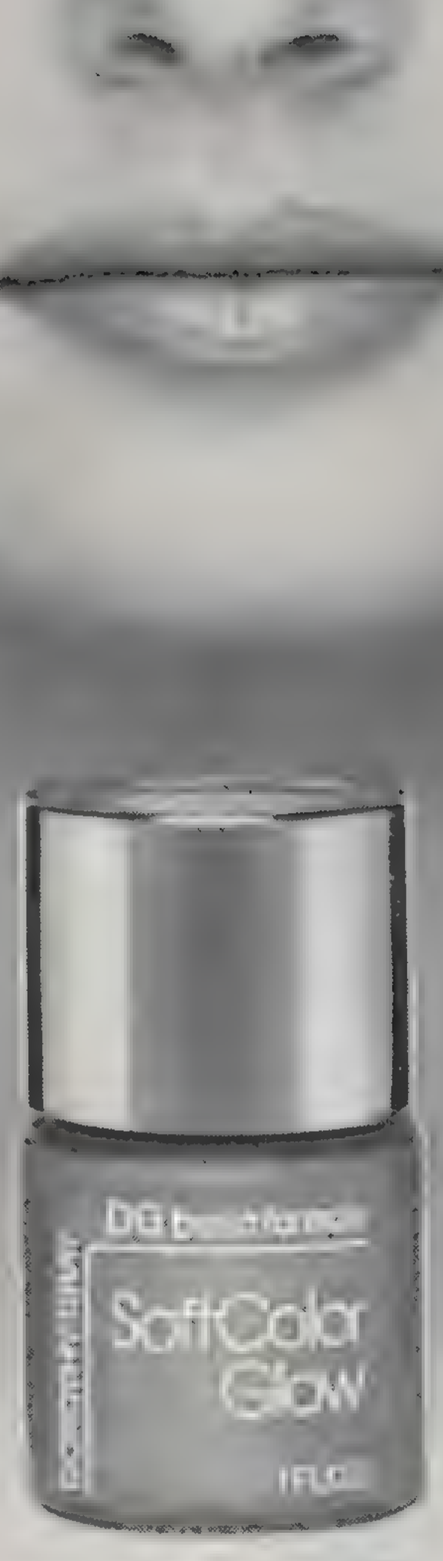
Until today, you had two choices. 'Make-up' or don't make-up at all.

But new Basic Formula Soft Color Glow from Dorothy Gray gives a beautifully natural looking alternative.

LOOK GREAT WITHOUT MAKING-UP.
New Basic Formula Soft Color Glow adds a hint of soft, glowing color to your skin. It's so sheer and transparent that you almost won't know it's there. But that soft translucent color will make your skin look uniquely alive. Yet, as natural as a sunrise.

ACTUALLY REFLECTS LIGHT.
New Basic Formula Soft Color Glow is made to reflect light. And when it does, it makes your skin shimmer. The effect is definitely noticeable, but very subtle. In fact, don't be surprised if someone tells you, "your skin seems to have a lovely natural inner glow." That's why Dorothy Gray created Basic Formula Soft Color Glow.

THE HEALTHIEST GIRL ON THE BLOCK.
That's what they'll say you look like when you're wearing new Basic Formula Soft Color Glow.



After all, good health and good looking, soft, glowing skin go together. And in today's world, healthy and natural are just two more words for looking beautiful.

MOISTURIZE AS YOU GLOW.
When you use Basic Formula Soft Color Glow, you get an added bonus because it gives your skin that almost invisible but ever so noticeable glow. Rich emollient oils are being absorbed into your skin. Softening. Smoothing. Moisturizing. And making your skin even more touchable than before.

YOUR OWN KIND OF GLOW.
Basic Formula Soft Color Glow has a glow for every kind of skin. There's Soft Peach Glow, Soft Natural Glow, Soft Pink Glow. And a Soft Bronze Glow. One of them will bring out the natural glow that's yours alone.

BUILT-IN SUNSCREEN.
Basic Formula Soft Color Glow has a built-in sunscreen to help screen out harmful ultraviolet rays. After helping you make your natural beauty shine, we wouldn't want the sun to harm our handiwork.

'New Basic Formula Soft Color Glow'
from Dorothy Gray.



The fashions of Thierry Mugler of Paris. Replete at Barney's, New York.

Fully pleated jacket and dress in fibranne crepe.

OPIUM

pour celles qui s'adonnent à Yves Saint Laurent.



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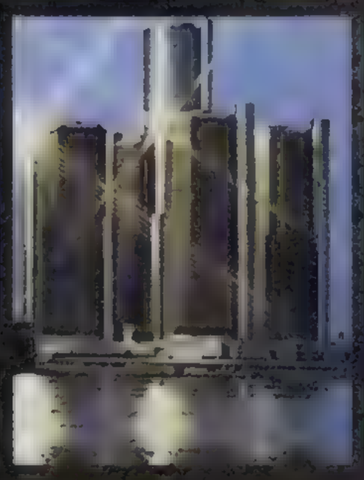


Last night I did two things I've never done before...

one was wearing Geminesse.



Perfume, Perfume Spray, Cologne, Cologne Spray.



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RENAISSANCE DESIGNER BOUTIQUES
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PRESENTING A WHOLE NEW BREED OF MUSTANG FOR 1979. Dramatic new sportscar styling gives it a most efficient aerodynamic design. Available in 2- and 3-door models, Mustang delivers precise handling with sportscar features that help flatten corners and put pure excitement back into driving.
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RENAISSANCE DESIGNER BOUTIQUES
Pure, clean color . . . a
beautiful update on the slim
summer suit by
HALSTON

PRESENTING THE MUSTANG GHIA THREE-DOOR IN MEDIUM GREY METALLIC.
Sleek. Sporty. With a liftgate opening to a large cargo area, even a rear seat which folds flat for more room!
Your car for days of driving fun.
FORD

The Mustang Ghia two-door in optional vaquero glow metallic, with luxuriously sporty interior appointments. Low-back bucket seats. Sports steering wheel. And luxury cut pile carpet.

MUSTANG

RENAISSANCE DESIGNER BOUTIQUES
All-out glamour . . . a body-revealing pyjama in a dramatic print by

LANVIN

RENAISSANCE DESIGNER BOUTIQUES

Marina Ferrari redefines pants dressing with high-voltage color, a mix of textures.

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PRESENTING THE '79 FORD MUSTANG GHIA. Distinctive. Refined. A unique blend of comfort, style and class. Sporty luxury inside and out with optional velour-cloth and vinyl upholstery.

RENAISSANCE DESIGNER BOUTIQUES
So well suited for Spring—the subtlety of shape, the strength of color—so unmistakably

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FORD DIVISION

Photography by Mickey McGuire
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A new tradition in



American western wear.

Bring spring to your indoor garden

You can even keep Easter plants growing all year long

By Sara Baerwald

The buds on the dogwoods are opening; the sun is climbing in the sky; tulips, daffodils, and crocuses are blooming in avenues, yards, and parks. Take a look at your houseplants. Do they add warmth and color? Or are they just leftovers you couldn't bring yourself to throw away? Here are a few suggestions for sprucing up your house with old and new plants.

The most space-efficient and organized way to show off plants is by putting up glass shelves across a window. Glass lets the light come through into the room, is easy to clean. All the pots together cuts down on trips to the sink with the watering can. Position a spotlight nearby to highlight your collection in the evening. If the bulb is a Gro-Lite variety, be sure it is at least twelve inches from the foliage.

If your place has windows to spare, try using hanging plants instead of a conventional window treatment. Several varieties and textures of plants make great curtains. The plants can be hung on wires, chain, rope, or monofilament (fishing line). Hang them at varying heights but not too high; you can become a slave to your plants if you have to get on a ladder each time they need water. Unless you rig up a pulley system to lower the plants for watering, stick with an arm's-length height. Remember, too, the air gets hotter and dryer as it rises; so, if you hang high, use succulents and cacti — such as Christmas cacti, burro tail, string of pearls, and hoya, which require little water and tolerate hot dry air.

Too often people tend to place plants in an empty corner or behind a chair. Why not think of your favorite tree as you would a piece of sculpture; make plants an important design feature in your home. Many tropical trees are particularly well suited for indoor use as decorative accessories; for instance, *Phoenix roebelenii*, known as "date palm," is a spectacular variety that thrives in bright light and evenly moist soil.

Pleomele reflexa is an unusual tropical plant that requires minimum care. Kept in a northern exposure or even under fluorescent lights, *pleomele* likes to dry out between waterings. These plants can grow tall enough to droop gracefully over a sitting area.

Ming aralias *(Polyscias fruticosa)* are delicate plants reminiscent of Japanese landscapes. They are sensitive in their growth habits, so aralias are recommended for people who enjoy spending lots of time with their plants. These plants are temperamental about water, too — be sure it is room temperature and never to let the pot sit in a saucer of water.

Two subtropical conifers, *Podocarpus macrophyllus* and *Araucaria excelsa*, are well suited for cool indoor locations; although happiest in direct sunlight, both can be acclimated to lower light levels. *Podocarpus* does best with moist well-drained soil. *Araucaria*, known as Norfolk Island pine, can be left to dry out thoroughly between soakings. These pines are very slow growers, so be patient.

Some other more common varieties that grow well indoors are listed here: *Dracaena fragrans* and *marginata*, Kentia palm and bamboo palm *(Chamaedorea)* all thrive in low-light environments. *Ficus benjamina* and *F. pandurata*, yucca, and ponytail like sunny locations and are available in sizes from two to eight feet. *Spathiphyllum* is a nice change from the traditional low-light philodendrons because it sprouts lush white flowers throughout the year.

Spring feeding

All houseplants will have a resurgence of growth now; it is a good time to feed your plants. In most cases, a general-purpose houseplant food is fine, although there are special ones available for African Violets. Whether you choose a chemical compound or an organic one like fish emulsion, follow the directions on the label *exactly*. Just a bit more than is called for can burn the feeder roots on many plants and create damaging excess salts.

Flowers for Easter — and after

Easter often brings presents of spring flowers. If you give or receive an azalea, the plant will be flower laden and filled with buds about to bloom. Unfortunately, many people believe that once an azalea has flowered, the plant isn't worth having around. On the contrary — after flowering, the azalea's foliage begins a strong growth period.

To prolong your azalea's flowers, place the plant in a cool spot with morning sunlight, and keep the soil evenly moist all the time. Avoid heat and dryness, since they will shrivel the flowers before Easter Week is over. As the flowers fade, pick off the dead ones and their remaining pods. Trim away awkward branches and plan to repot. Using a pot only one to two inches larger, transfer the plant into its new home filling in with peat moss and coarse sand. Water thoroughly, adding a mild dose of fertilizer. Soon, new leaves will develop and the azalea can become a permanent member of your plant collection. If you have a garden or window box, in June, put the azalea outside — set it directly in a bed of peat moss, pot and all — and keep it moist through the summer. Bring the plant inside in September, and look forward to bright new blossoms next spring.

Unlike azaleas, Easter Lilies will keep their lush white blossoms for only a week to ten days. They like bright light and very cool rooms — 45°F. at night, 65°F. during the day. The soil should be moist and the flowers sprayed with warm water to keep them from crinkling in the dry air. Only the most ambitious gardeners try to keep these lilies for next year's indoor bloom, as the process is complicated and results are risky. However, if you can't stand adding your plant to the mulch pile, after the flowers are dead and the outdoor temperature is above 40°F., plant your lily in the garden's sunniest spot and hope — in two years time it may bloom again. ▽

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PARIS

There is a fountain of youth. It's called water.

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Water keeps a rose fresh and beautiful. A peach, juicy. All living things, living.

Including your skin.

The millions of cells in your skin contain water. This water pillows and cushions your skin, making it soft and young-looking.

But, for a lot of reasons, cells become unable to hold enough water. And the water escapes from your skin.

(If you'll forgive us, think of a prune drying up and you know the whole story.)

Now, moisturizers have helped but only up to a point.

The truth about moisturizers.

Most people think a moisturizer literally puts moisture into your skin.

Not true. (Your skin has all the water it needs. Holding it there is the problem.)

An average moisturizer holds the water in by blocking its escape.

But, unfortunately, this does not affect your cells' ability to retain water. This is where we come in.

We are Living Proof by Geminesse. And our breakthrough is Cream Hydracel.



Hydracel: nature's helper.

The name Hydracel tells you what we're all about: water and cell.

Cream Hydracel actually helps the cellular tissues retain water.

We let nature do the work, not heavy creams. And this can make all the difference.

Your skin will breathe and start to recover its water-holding power.

And your face will feel softer and look younger, naturally.

It's as simple as that.

Our promise isn't a promise. It's a fact.

After just three days with Cream Hydracel, your skin will feel softer.

After a few weeks, your skin will actually look younger.

And it only gets better. Because Cream Hydracel helps to restore—and maintain—the natural water balance in your skin.

And this is what helps keep skin soft and young-looking.

Nature gave you a fountain of youth. Cream Hydracel keeps it flowing.

LIVING PROOF Cream Hydracel by GEMINESSE

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Blah skin. You've seen it, felt it and hated it.

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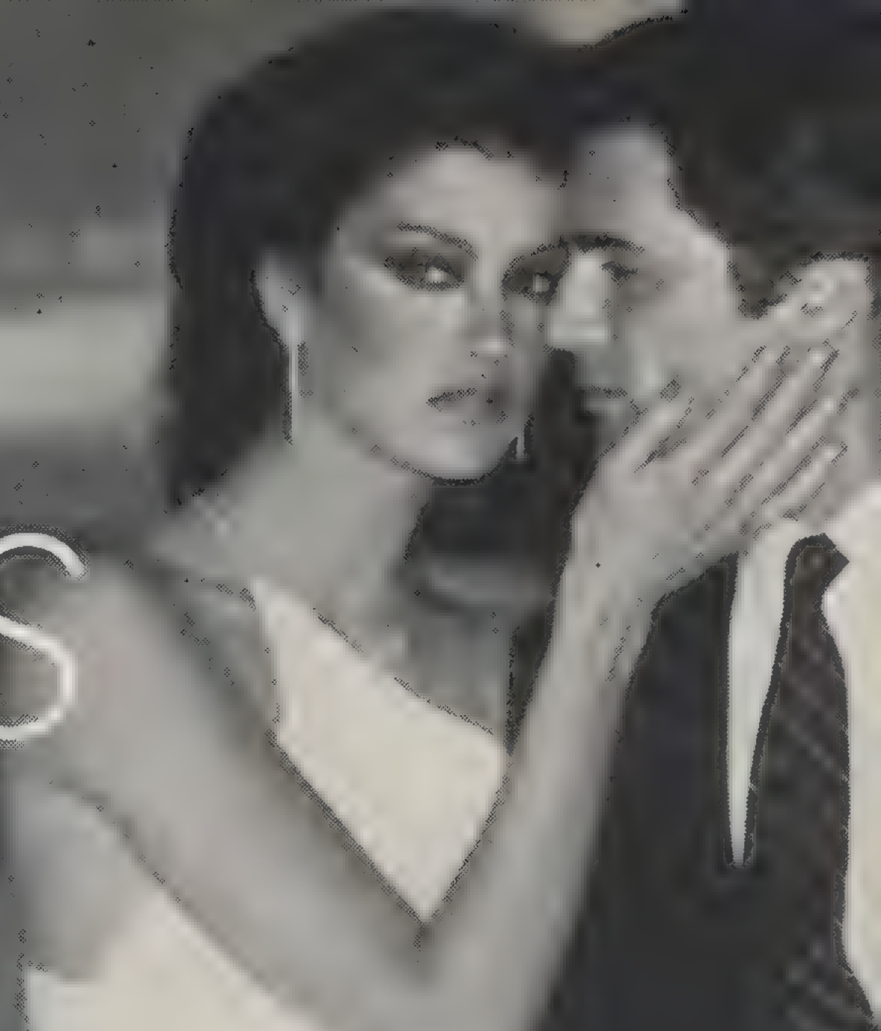
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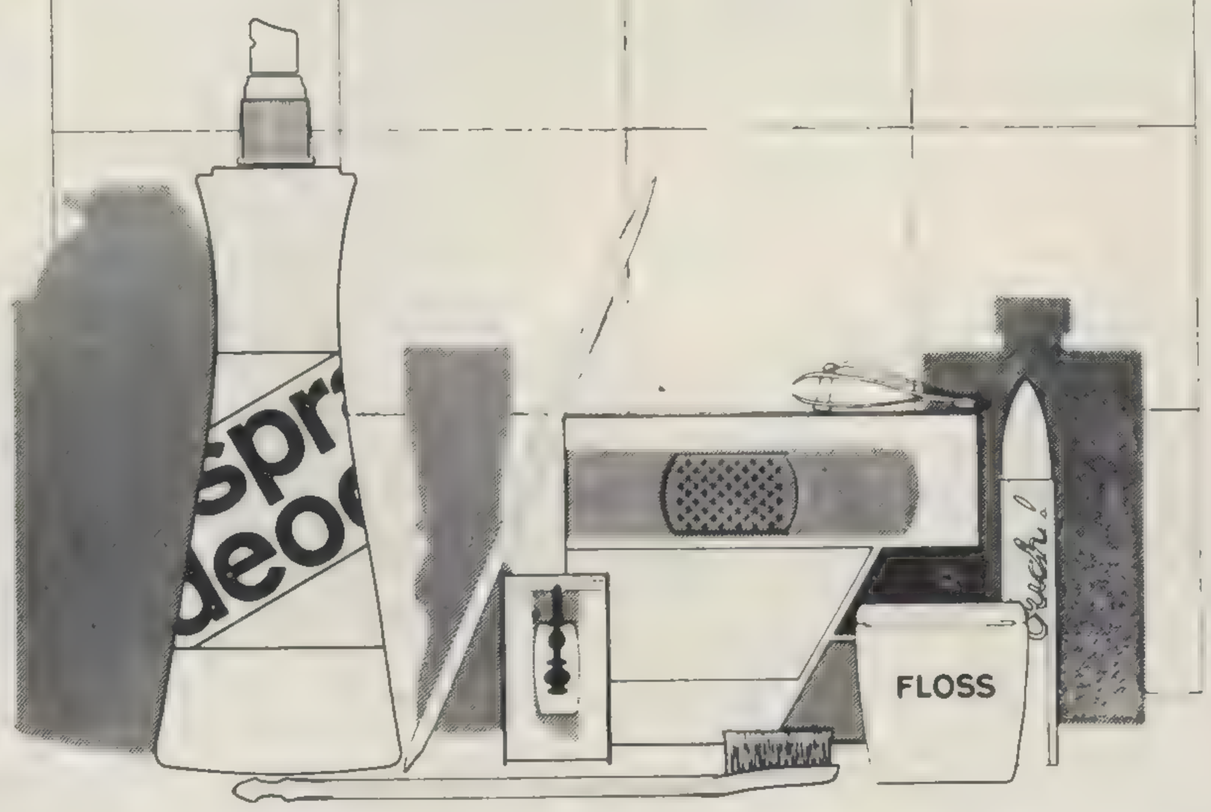
Because you'd rather be yourself than anyone else.

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His Looks Now



How to get him organized!



Maybe he *is* organized. If so, wonderful! If not, not to worry—just be practical. It is, we tell ourselves, the sign of a mathematical mind! Stock his shelves, so he can see what is supposed to be on them: razor blades, orange stick, styptic pencil, dental floss, clippers, adhesive bandages (lots!), deodorant, toothbrushes (a couple of spares), toothpaste, nail brush . . . anything else he keeps running out of.

He might never think of doing it, but it can be a godsend if, somewhere in a corner of his office, there is an attaché case packed and ready with shirt, tie, handkerchief, undershorts, socks, razor, sponge bag. Or the equivalent—by which we mean Chanel For Men's leather-grain travel case, complete with After Shave, Cologne, After Shave Moisturizer, Deodorant Stick, and Soap in a soap dish for travel, $35.

If he simply takes whatever soap is sitting in the bathtub soap dish and uses it to wash his hair every morning, do put a stop to that . . . and fast! Get him his own bottle of, say, Lancaster Enriched Hair Bath, and tell him it's *his*. . . . Do the same with deodorant—Devin has a Anti-Perspirant Natural Spray that couldn't possibly be confused with yours!

It is quite extraordinary how men who look perfectly blank when you suggest a nice, new after shave lotion are actually rather pleased when you offer them a cake of soap. Pears is the classic example—try it on your most quixotic uncle —you will see! Closer to home, present Lagerfeld Savon/Soap (great for you to borrow!). . . . Or Paco Rabanne's Paco Pour Homme (also very borrowable!). . . . Or Givenchy Gentleman . . . the travel case it comes in looks great on any basin. . . . Or a really big treat—Geoffrey Beene's Grey Flannel. It's huge!

Now we get into advanced training: the long-handled shoe horn--made of, what else, horn. Hence, the name! This can be a really "tremendous" help, even when he is putting on his loafers--it will save him from wrecking the back of his shoes a lot of the time. Century-old G.F. Trumper on London's Curzon Street makes them--and Cambridge Chemists, at 702 Madison Avenue, NYC 10021, imports them. . . . Constantly!

***Above:* Stephen Burrows for Pat Tennant white chiffon dress.**

Carrano



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Horoscope

By Maria Elise Crummere **April**

Aries: Opportunity now. **Taurus:** Rewards and more. **Gemini:** Commitment difficulties. **Cancer:** Welcome back luck. **Leo:** Planning makes perfect. **Virgo:** Late-month energy. **Libra:** Sentimental journeys. **Scorpio:** Planetary advantages. **Sagittarius:** All-around prosperity. **Capricorn:** Health alert. **Aquarius:** Move ahead with Mars. **Pisces:** You're the belle of the ball!

Aries
MARCH 21–APRIL 20

You may feel hesitant the first week of the month—but from the 7th to month's end, you can move forward and complete any plan that was delayed. Take a hard look at everything on the 16th, however, and be open to making revisions. Finances improve vastly on the 20th. The 23rd ushers in overall prosperous times. Love smiles on you at this time as well. Sign legal papers, if you need to, on the 26th.

Taurus
APRIL 21–MAY 21

Your ruler, Venus, in Water Pisces, tends to sadden you and put you into a sentimental mood. Don't be surprised to find yourself longing for past loves. On the 8th, you receive a message that ends your reverie and puts you back into the real world of the present. Your excellent sense of values helps you handle an important surprise proposal on the 14th and 15th. This could elevate your standing in the community—plus lead to a reward on the 23rd. The new moon on the 26th emphasizes the possibility of even more rewards ahead. On the 29th, you get your early-month wish when a love from the past turns up.

Gemini
MAY 22–JUNE 21

The first week of the month, you wander off course. Mercury, your ruler, in Water Pisces, does not favor your goals at this time. You may feel pressured into commitments you find irritating. On the 8th, however, a new business prospect surfaces that will involve you for the next ten days and lift your spirits. Exploiting an idea that you have now could make this a tremendously advantageous month. Publicity rewards abound as your popularity soars. On the 26th, come back to reality and start putting your winning ideas into action.

Cancer
JUNE 22–JULY 22

Jupiter has reentered your sign for a short stay, boosting your career opportunities. Put negotiations for a new contract high on your list of priorities. Consult influential people, too, since Jupiter is good for that. But be careful not to let your short attention span make you lose sight of your aims. Allow yourself some diversions, as long as they don't deter you from your main goal. You will not have Jupiter back in your sign for many moons—so gather its dividends now and store them up for future use.

Leo
JULY 23–AUGUST 23

Even though good Jupiter has moved back into Cancer for a while, it's still working for you in the background. When the planet returns to your sign on the 20th, it will make good its promises. At the same time, you will have three planets—Mars, Venus, and Mercury—in Fire Aries to further enhance your Leo power. Mars makes you active; Mercury endorses any contracts you sign; and Venus will bring you love. The new moon on the 26th reaffirms this tremendously important phase of your life.

Virgo
AUGUST 24–SEPTEMBER 23

Whenever Mercury, your ruler, is in its opposition sign, Pisces, frustrations thrive. That's the situation now. Misplaced papers or the failure of co-workers to perform could add up to irritations this month. Coast until the 17th, when Mercury changes signs and enters Aries. Then, ventures with partners will take off—especially on the 18th. Revive ideas and programs left behind, since everything you do will be reenergized by new moon on the 26th. The last few days of the month bring surprising victories—especially on the creative front. Your health improves, too, as your energy picks up through the help of strong Aries.

Libra
SEPTEMBER 24–OCTOBER 23

Venus, in your own sign this month, dissolves practicality and sends you off on sentimental pursuits. Since you'll be extremely gullible and easy at this time, friends and associates may take advantage of your generosity. Your best bet is to turn inward and to express your creative side. Let your artistry and love of beauty do things you've wanted to do for a long time. Paint a picture. Decorate a room. Journey to a favored haunt. Until the 23rd. Then, return to reality and find a surprise waiting for you at new moon on the 26th. Career prospects perk up at the same time.

(Continued on page 80)

Chloé

CHLOÉ

For the woman who doesn't go unnoticed...Karl Lagerfeld's witty, womanly-wise fashion; his warm, sensuous fragrance. In combination, they're devastating!

From his celebrated spring collection, the evening "bustier" in black silk with bright ice-cream-cone print.

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HOROSCOPE

(Continued from page 78)

Scorpio
OCTOBER 24–NOVEMBER 22

Uranus remains in your sign this month and has four planetary allies that will bring forward offerings you can't afford to ignore. Mars propels you into action until the 7th. Jupiter promises success until the 19th. Mercury endorses your enterprises to the 20th. And Venus, planet of love, adds life to your social activities. On the new moon on the 26th, a partner—who owes you something—pays off the obligation.

Sagittarius
NOVEMBER 23–DECEMBER 21

Your ruler, Jupiter, is in the caring sign of Cancer, which has you giving joy to others this month. At the same time, Mars will bolster your energy, Mercury will sharpen your intelligence, and Venus will make you loving and compassionate to those who need your support. You may wish to devote yourself to making your home life cozy or to organizing your financial situation. Expect to earn money through creative ideas—your forte. Prosperity is all around you.

Capricorn
DECEMBER 22–JANUARY 20

Your ruler, Saturn, in Virgo, sign of health and career, opposes social Venus. Therefore, you should pay attention to your health and take care not to overdo. Ease up; avoid pressure. If partners resist you, don't fight them. You'll be able to figure out the best way to go on the 5th. On the 16th, take a new step and initiate a new goal. Wait until the 25th, however, to make any official commitments.

Aquarius
JANUARY 21–FEBRUARY 18

Your ruler, Uranus, has many planetary partners and friends standing by to endorse whatever you do on the 8th. Your community image could rise at this time. Mercury is good to you now and can help you make the right contacts. Mars will give you the green light all month. Best of all, Jupiter—the idea planet—brings you public approval, acceptance, and good news. After the 20th, new friendships arouse your optimism. Jupiter—in your house of partnerships—promises new business and personal relationships that could lead to happiness.

Pisces
FEBRUARY 19–MARCH 20

This is indeed a busy month for you, with three strong planets in your sign—Mars, Mercury, and Venus. Mars should step up all of your activities through the 7th. Venus will make you attractive and popular—the belle of the ball! Don't be surprised if a new love comes your way at this time. Finally, Mercury gives you access to the sellers' market, so whatever you have to offer will be sought after. Since Jupiter is in a grand trine (an extremely lucky aspect) to these same planets, there is no way you can possibly fail. Grab the brass ring!



While honeymooning at Niagara Falls in 1908, Mrs. David Bartels introduced her husband to the idea that women should be allowed to smoke cigarettes.



The idea didn't go over very well, but Mrs. Bartels did.



You've come
a long way, baby.

VIRGINIA SLIMS

Slimmer than the fat cigarettes men smoke.



Fashions: Renée Helga Howie

15 mg "tar," 0.9 mg nicotine av.
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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Coty: The face

of fashion.

Spring fashion forecast: The Solar Brights.

This spring colors are clearer, truer, higher in energy. Shapes are slimmer, layers are peeled off. All to reflect the warmth and energy of the sun.

The face is radiant and alive with warm color. The new spring look is brightened, heightened. And Coty makes it happen.

The Foundation: Glowing Finish All-In-One Make-Up. One sweep gives you moisture, hydrolyzed protein, sunscreen, and sheer, natural, glowing color. And, for oily skin, Glowing Finish Oil-Free Make-Up with astringent.

The Blush: Glowing Finish Bare Blusher. A softly glowing, sheer powder blush. Beautifully blendable in frosted and matte Solar Brights.

Lips: Silksticks. Smooth, silky color enriched with hydrolyzed protein. Irresistible softness in exciting new Solar Brights.

The Eyeshadow: Glowing Finish Softshadow Lotion. The water-based lotion eyeshadow. As gentle as it is beautiful. In lightweight moisturizing, satiny, long-lasting colors.

Spring look created by Coty's acclaimed make-up artist, Wayne Franken.

Our model is wearing: Coty's Glowing Finish 'Tawny Amber' All-In-One Make-Up; 'Warmspice' Bare Blusher; 'Sunlit Earth' Silkstick lipstick; 'Softlight Beige' and 'Caramel Icing' Softshadow Lotion and 'Black/Brown' Thick 'n Healthy Mascara.



Spring fashion by Bill Atkinson, winner of the prestigious Coty Fashion Critics Award, presented by Coty to American designers of outstanding achievement.

Between Us

Dial-a-fantasy . . . stand-up speaker . . . L.A. sisterhood and science upbeats

By Lorraine Davis

FANTASIES ON CALL

Visualize a three-hundred-pound block of ice with a plastic bag frozen in the center. Inside the bag is $500 —it's a birthday present, in a sparkling gift wrap. To open, use the accompanying ice pick—or just be patient.
This is a sample of the ingenious schemes implemented by Bonnie Schacter, one of a growing number of enterprising women all over the country who have set themselves up in business as suppliers of offbeat goods and services on a one-to-one basis. Bonnie calls her New York firm Rent-An-Event; and some of the events are spectacular: ten ballerinas dancing on the steps of the city's Metropolitan Museum of Art as a wake-up surprise from her husband for a woman who lives across the Avenue . . . maids in gorilla suits and ruffled aprons to serve at a party or young people in jogging suits who jog away filled ashtrays. . . . Rent-An-Event can supply equestrians, belly dancers, stilt walkers, magicians, mimes, and a dogsled with driver and four huskies ("Of course, I don't need him every day of the week"). Bonnie says she's worth $1000 an hour for "risk optimism" but hasn't rented herself out yet. Her rates vary widely.

WHEN YOUR HEART SPEAKS

Standing on your feet to speak to a group—no matter how small or large—can be terrifying. Next time you're tempted to sit back silently when you should be up and talking for your cause, remember these words from Genora Johnson Dollinger, the spunky woman who, at twenty-three, organized the Women's Emergency Brigade during the historic workers' strike at the Flint, Michigan, plant of General Motors in 1937. Addressing a fortieth-anniversary gathering of those gallant women, who so long ago liberated themselves to join in their men's economic battle, Ms. Dollinger said, "And believe me, if you think you can't speak, when you get in a situation like that where it seems like it's a life and death matter, you can find . . . your heart just comes out . . . out through your mouth. You can find the wherewithal to express your emotions."

Fascinating film clips from newsreels of the Depression days of the strike and on-camera reminiscences from Ms. Dollinger and her co-Brigaders can be seen in an affecting movie, *With Babies and Banners,* presented by The Women's Labor History Film Project. Already in numbers of festivals and at the Public Theater in New York, the film will be shown in other U.S. cities, can be rented by schools and community groups. New Day Films, P.O. Box 315, Franklin Lakes, NJ 07417; (201) 891-8240.

INSURANCE AND OUR LUNGS

Sexism in the life-insurance business may actually be costing some women their lives. When one woman applied for a policy, the smoking query on her medical questionnaire asked only, "Have you smoked in the last year?" She thought this curiously incurious, but unease turned to alarm when the examining doctor airily informed her that, although men were required to have lung X-rays, such screening was not compulsory for women. A more up-to-date knowledge of women's smoking habits might change this policy, save some women smokers from lung cancer.

SCIENCE IN YOUR FUTURE?

Women are underrepresented in scientific fields. To enlighten and encourage young women with interest and ability toward such careers, the National Science Foundation has provided grants to twenty-five colleges; and, on April 28, Bergen Community College in New Jersey will be using their $9960 windfall to present an all-day science workshop, under the direction of Estelle Meislich, Ph.D., professor of chemistry at the college.

Science and mathematics departments of community and junior colleges within one hundred miles of the school's Paramus campus have designated the 250 women who will take part in workshops in physical sciences, biological sciences, behavioral and social sciences, and mathematics and engineering—all conducted by women of note in these fields.

Information from the workshops will be available to many more young women, since the day's proceedings will be video-taped by the college library and kept on file there for loan to high school and college science departments and to cable-television companies; and a follow-up survey by Irvin Hochman, Ph.D., will measure the effects of the workshop on the career plans of those who attend.

Taking the wooing of women to science one step further, the William H. Donner Foundation, Inc., is funding a new program in science management at Douglass College, the women's college of Rutgers, the State University of New Jersey, in New Brunswick. The new program, backed by a $31,285 grant from the Foundation, will provide courses in scientific and technical writing, business communications, organizational psychology, corporate finance, and production management, with supervised internships in New Jersey's science-based industries.

"HANG 'EM HIGH"—WOMEN WALLPAPERERS

Vital information on businesses owned by women, in categories from Advertising to Trucking, is listed in a directory compiled by the Connecticut Department of Commerce. Supporters of women's endeavors can choose banker, builder, paperhanger, lawyer, janitor, or various products and services. Other states may copy. . . .

WESTERN WOMEN'S WEB

A sparkling young woman with solid training in social work and counseling who left New York for California's lures a few years ago has launched her own women's support network in Los Angeles, plans expansion to Northwestern and Mountain states. Judi Hochman offers women a chance to build their self-confidence, knowledge, and contacts through her organization, Women Can Win. An intensive two-day seminar on focusing one's personal and career goals starts the program, then women are placed in small groups that meet weekly, with the aid of counselors from WCW. Meetings offer sounding boards, chances to share experiences and create an instant Old Girl Network that includes the program's Advisory Committee with law professor, commercial artist, stockbroker, educator, and such. More information: Women Can Win, 969 Hilgard Avenue, Los Angeles, California 90024; (213) 478-5868.



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Because we searched the silk bazaars of Thailand to find this splendor in facecolor for Spring.

Bright, sun-burnished facecolors inspired by the silks we found billowing in the breezes of the East.

Come. Explore a distant land. Discover the Royal Kingdom once known as Siam. Where the gilded temples of antiquity still delight the senses. And silk bazaars beguile the eye with colors unlike any others in the world.

Imperial Pink. Sweet Curry. Asia Coral. Just some of the rich, regal colorschemes we brought back across the continents to recreate in makeups especially for you. Your lips. Your cheeks. Your nails.

In this season of beautiful new fashion awakenings let the sun find you wearing Thai Silk Colors. Exotic. Inscrutable. A most intriguing look for Spring.



Our model is wearing Imperial Pink Cream Lipstick, Deep Pink Blush and Imperial Pink Nail Enamel.

Helena Rubinstein

The Science of Beauty



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beautiful tortoise shell
look available by mail.
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Smooth *is*
The Cosmetic Shave.



MONEY

West Coast tipping: all you need to know

Your guide to this tricky business—what to give in California Las Vegas

By Jill Spalding

Frontier tipping is less a code than a state of mind and, as such, is subject to the variables of geography, topography, life style, mood, and motive. Hill dwellers triple the average delivery tip. (How else do you get someone to climb up to your cliff-top house?) Orange County stands on a different tipping scale than Malibu Colony does. Just as there is not a maître d'hôtel in San Francisco who will attribute a good tip to anything other than a satisfied customer, there is not a nightclub owner in Los Angeles who puts hot tipping down to any other motive than the impressing of whomever matters most that evening. The takeout boy in Hollywood's Hughes supermarket receives $5 for hauling Meow Mix to the car of an octogenarian cat fancier, and nothing from the working mother who feels that the market's prices include loading all those Pampers.

Those who make good in Tinsel Town, and there are many, are inordinately generous with those who haven't. Jeff Wald, singer Helen Reddy's husband and manager, caused a ripple at The Source this past summer by leaving $1000 for the waitress who found his car keys in time for him to meet his wife at the airport. For the most part, however, the heyday of glamorous tipping has been eroded by taxes, the credit card, and transient personnel (there are fewer "regulars" to tip), so that—except for some exceptions who still know how to throw it around, e.g., the music people and the ubiquitous petrocrats (a Kuwaiti tipped $200 at Fred Joaillier, a Beverly Hills jewelry store, for helpfulness in selecting a ring)—it is possible to list some general rules:

1. Frank Sinatra tips more than the bill.
2. This is not standard.
3. Average tipping in average circumstances is 10 to 15 percent.
4. Average tipping in luxury circumstances is 15 to 20 percent.
5. The 50-cent tip of Santa Monica, Pasadena, and West Los Angeles is doubled in Hollywood and Beverly Hills ("They don't like carrying change around here").
6. Inflation hasn't caught up with tipping.

CALIFORNIA TIPPING SPECIFICS

THE CAR

Although cars override this culture, there is more confusion over tipping in this area than in any other.

Car parking: 50 cents to $1. Exception: Valet parking, the only service in Los Angeles that does not pay a salary to its attendants.

High-class lots: I. Magnin's Sheldon was the most famous doorman in Beverly Hills, until his retirement in 1977, yet he averaged only 28 cents a car; "I had clients with Rolls-Royces who have known me ten years and still tipped me a quarter." But Christmas is a different story. "Each year, I did better; $2500 in cash the last season, fifty-six bottles of liquor, gift certificates, sweaters, and socks." The "real" money is at The Beverly Hills Hotel: the valet takes in $1 a car, $5 every so often from a regular. Scandia, Pips, and Madame Wu's report up to $10 from expensive clients.

Car wash: 25 to 50 cents for a good job.

Gas station: nothing for gas, windshield, air, oil, and water check. Anything more—$1.

HAIR AND COSMETOLOGY

Cloakroom attendant: 50 cents.

Shampooist: 75 cents to $1.

Stylist: $2.

Manicurist, tinter, permanenter, and trichologist: 10 to 15 percent of their parts of bill.

Cosmetologist (beautician): $2 to $5.

(Continued on page 92)

Read why women like you use Agree to help stop the greasies.



Maureen McAloon, Staff Supervisor:

I tried everything, all kinds of shampoos, but some left my hair feeling kind of greasy. Agree Shampoo helps stop the greasies for me. It cleans away the grease on your scalp so you're not combining it through your hair. I have a whole cabinet full of shampoos I'll never use again.



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That's because Agree Shampoo cleans your hair beautifully without leaving a greasy feeling. And Agree Creme Rinse & Conditioner is 99% oil-free. Neither one leaves a greasy coating on your hair. Just full body, shine and manageability.

Read what women say. Then see for yourself how Agree helps stop the greasies.



Nicolette Owen, Tour Coordinator:

I've been devoted to another creme rinse, used it for years and years. But Agree Creme Rinse is superior. It rinses out so thoroughly, your hair doesn't feel like it's coated with oil. Agree leaves my hair so manageable, soft and fresh-smelling.

Nadine Martello, Secretary:

With the shampoo I used to use, my hair would start to get greasy. And my creme rinse gave my hair that heavy feeling like there's something greasy in your hair. With Agree, there's no greasy feeling. They both work, so I use them both.



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That beautiful new



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TIPPING

(Continued from page 88)

While these are the ground rules, this is the most emotional area of service and thereby the most volatile. Stylists at Sassoon's will be tipped up to $20 if a client is delighted. Beautician Franklyn Welsh of Vanity will be given a gift, asked to stay over for lunch, the weekend. . . . The legendary makeup artist George Masters on several appreciated occasions has received a car.

BARS

The client who prefers to run up a tab: 12 to 15 percent of the bar bill.

The client who is at a table and wants good service: 10 percent of the tab after the first round and diminishing sums thereafter.

Bar bills in restaurants are toted separately to insure bar tips. Exceptions are made for regular clients on the understanding they will see the barman before leaving.

Singles bars: Notably poor tips. Bob of Bergin's West has seen a man run up a tab of $25.75 and wait for change from $26. He finds that women rarely tip anything; but, when they do, they overtip.

RESTAURANTS

Waiter: 12 to 15 percent of the bill. In the more expensive restaurants, up to 18 and 20 percent at night for impeccable service.

Captain: At lunch, $1 for an extra effort such as cleaning off the table. At dinner, for preparing a salad or a flambée, 5 percent of the bill.

Wine steward: 5 percent of the wine bill (but these are rare in L.A. where the captain generally helps in wine selection).

Maître d'hôtel: $5 to $10 for a special table request, otherwise, $5 occasionally from regular clients will assure a reservation on a crowded night.

Chef: a gift of liquor or clothing following a request for a special dish or banquet.

Owner: Flowers or a present after a special feast, or at Christmas.

Note: Because tips are taxable income, the wilder side of the story remains *sub-rosa*.

MEMBERSHIP CLUBS

Country and athletic clubs (Bel Air Country Club, Riviera Country Club, The Coral Casino Club, The California Club)—waiters, captains, and maître d'hôtels: $20 at Christmas, car parking, $1 a time.

Nightclubs: anything goes and most is under the table.

HOTELS

Enormous range here, depending on the class of hotel. Generally 12 to 15 percent of the bill all round at the end of the stay. In the chain hotels with large personnel—doormen, bellmen, waiters are tipped daily: 50 cents to $1 for room service, taxi, and car-park service.

Maître d'hôtel: $3 to $5 per stay.

Front desk for particular service: $10 to $20, per stay.

Reservations manager: an occasional $5 from regular clients.

Telephone operator: $5 to $10 for heavy phone use.

Bootblack: The Beverly Wilshire is the only hotel in California to offer this room service, but the valet in charge claims he is

(Continued on page 102)




Photograph and makeup design by Serge Lutens Model wears Brun Rythme Lipstick, Beige Bop Nail Enamel, Brown and Mauve Matte et Brillant Duo Eyeshadows
12 new harmonies
Les Rythmiques
Christian Dior
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Saks Fifth Avenue

TIPPING

(Continued from page 92)

tipped only when he personally meets a client after restoring shoes intermixed by a practical joker.

TRANSPORTATION

Limousines: commercial — 15 percent. Chauffeur of a friend's limousine—nothing.
Taxis: 12 to 15 percent.
Airports: To a helpful porter, 50 cents a bag, up to $3. But gratuities are dwindling as the hauling is increasingly done by the passengers.

DELIVERIES

Flowers, groceries, and store purchases: In San Francisco as in New York, tips up to $1 for everybody. In Los Angeles, delivery people often disappear before you see them.
Liquor: $1 up to $5 if the load is big or there are stairs or hills.
Drugstore purchases: 50 cents. Dry cleaning, bottled water, and other "delivery services": a big smile, unless you're feeling generous.
Singing telegram: cable invitation to a premiere, nothing.
Meals-to-your-door: nothing.

CATERERS

Generally, 15 percent is added on to the charge per person. Chasen's, however, will phone the next day to determine whether a pleased customer wishes to raise the gratuities by 3 to 5 percent.

OTHER PEOPLE'S SERVANTS

After first asking your hostess if you may tip (and nowadays, the response is always "yes"): an average of $1 per guest per day, up to $50, to the chambermaid and valet. An additional $10 to $25 to be distributed at the end of your stay among the rest of the staff: gardener, chauffeur, cook.
BABY-SITTERS: $1 to your teenage neighbor who charges you only $1.25 an hour instead of the adult sitter rate of $2.50 an hour.

SPORTS

Golf: 15 percent of the green fee to the caddy, and sometimes more—Walter Annenberg and Armand Deutsch, for example, tip $10 for nine holes, $15 for eighteen.
Horses: Jockey receives a straight 10 percent, or a percentage of a big win. Groom will receive a case of champagne for a good race, and dinner and drinks are offered all around after a major win. Runner who places your bets: $5. Showing: $20 to the groom after a ten-day show. Clubs: $20 at Christmas and Easter.
Tennis: Ballboys—just aren't around anymore; to the rare survivor, 50 cents a set. Boy who brings out drinks: 50 cents. Pro: Never a gratuity, but occasionally a bottle of liquor, especially at Christmas. Olmedo, the pro of The Beverly Hills Hotel, charges $40 a lesson so rarely receives even that; but he has a splendid collection of thank-you notes.
Swimming: Average poolside tips are 50 cents to $1. At The Beverly Hills Hotel, however, where phone calls are staged, cabanas are vied for, the legendary Sven does a great deal better.

ONLY AT CHRISTMAS

Gardener: $20.
Mailman: $20 or liquor (two bottles of wine or one of hard liquor).
Newsboy: $5.
Masseur: Chocolates, wine, or other gift.
Regular shopping contacts (special counter people at cheese, meat stores): Tipping is very rare here though well-known personalities at Beverly Hills' The Cheese Shop and Nat 'n Al's and Brentwood's Barrington Market & Liquor and the Brentwood Country Mart do receive gifts of chocolates, wine, etc. Nothing to store vendeuses, with the exception of a few at Elizabeth Arden and I. Magnin who report receiving tips from regular clients.

Christmas is, however, a general catch-all occasion here for rewarding any personalized service given throughout the year.

LAS VEGAS TIPPING SPECIFICS

Las Vegas may be the only place in the world where you are expected to tip more than the bill. There are lines for the shows, for the restaurants, for the taxis; and, if you don't drop a twenty in every right hand here, you are treated "like cattle."
Cocktail waitresses are the lucky ones; gamblers are so grateful for the free drinks, "they just throw it around," is the consensus. The *keno girls, the croupiers*—anyone close to a big winner—also benefits.
Restaurant waitresses agree that Vegas tips are the highest in the U.S.; even if your coffee costs 50 cents, they expect $1 tip—but many complain that Vegas may also be the only city where wives return on the pretext of a forgotten item to pocket their husbands' overlavish generosity.
Taxi drivers will tell you that tipping is influence: Two men and two women taking separate cabs for morning shopping will tip modestly, whereas the same people regrouped into couples in the evening will make a lavish show. Most frequent night tip: a tenner for a fare up to $6. Poorest tip: to the airport headed *out* of Vegas.
Hotel maids are the losers, considering themselves lucky if they get a dollar a day. Says one, "It's not like the silver-dollar days when they dropped 'em in your apron as they passed you in the corridor." One typically Las Vegas problem: heavy theft of untraceables, mainly cash, from hotel rooms.
Restaurant captains will get you a front-line table at any show if you slip them a twenty, though the queues are for tickets that begin at $5. But you can drop $100 and be Greta Garbo and still not be given the two center booths at The Grand that are held back nightly until curtain time for the "high rollers"—disappointed big-time losers who need a little cheering.
Hotel managers must be handled with care. If you want a suite in the overbooked Riviera, for example, you can't just drop a fifty to the highly reputed and elegant hotel director Dick Chappell. Baby Pignatari always carried $500 gold watches for such emergencies. . . .
Airport tipping is tricky, too: it's difficult to slip a fiver to one agent behind the check-in counter to preempt a sold-out flight when there are four others checking people in. Some regulars find that distributing perfume samples behind the counter can work miracles on booked flights. ▽



Saks Fifth Avenue



Boutiques BEVERLY HILLS, California: 447 north rodeo drive — CHICAGO, Illinois: water tower place—HONOLULU, Hawaii: Waikiki shopping plaza, 2250 kalakaua avenue—LA JOLLA, California: 1298 prospect street—MANHASSET, New York: americana shopping center, 2016 northern blvd. — NEW JERSEY: riverside square mall, route 4, Hackensack — NEW YORK, New York: 19 east 57th street — PALM BEACH, Florida: 209 worth avenue — PALM SPRINGS, California: 285 south palm canyon drive—ST. THOMAS, Virgin Islands: palm passage—SAN FRANCISCO, California: 155 maiden lane—SCOTTSDALE, Arizona: 6900 east camelback road — SEATTLE, Washington: 1518 sixth avenue — TORONTO: 55 avenue road

LANVIN
PARIS

New Bath Time Luxury: The Arpège Coffret

For the first time, an entire bath line inspired by the celebrated Jeanne Lanvin and in the great tradition of Paris-in-the-Thirties. Among the pleasures *pour le bain:* a luxurious black and gold gift set designed expressly to hold three pure Art Deco style bottles, including discreetly-scented shower gel, deep-scented bath oil, and for a final indulgence, A Veil of Arpège body lotion. These, as well as milk bath, talc, perfumed soap and dusting powder, may also be purchased individually, every item imbued with the incomparable Arpège fragrance.

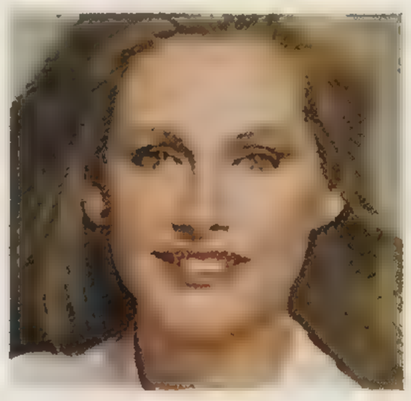


Arpège at Bath Time: a gift coffret of bath oil, A Veil of Arpège and shower gel.

"I didn't trust o.b., then those layers



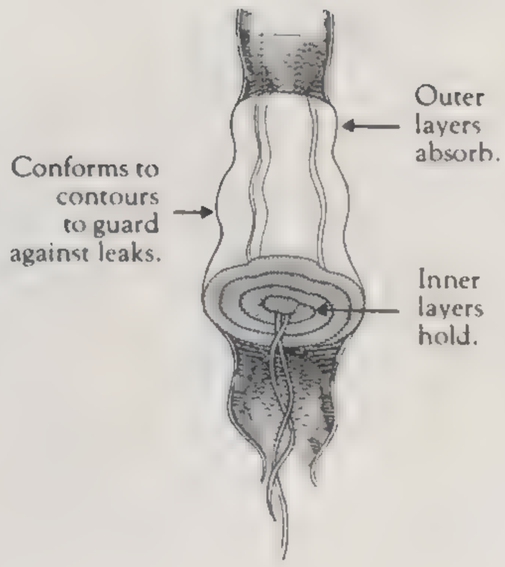
"I had my doubts about trying o.b. Would it absorb enough to keep me safe from stains and accidents? I was amazed when a friend showed me how o.b. works in a glass of water. Those layers really absorbed and expanded to fit. Even when the glass was turned upside down, o.b. protected. That's when I decided to try o.b. Now I feel safe, even on heavy days."



I saw how protected against leaks."

Layers and layers of protection.

A woman loses over half her menstrual flow the first 48 hours of her period. o.b. Tampons are rolled in a special system of layers to protect even on those first days. Outer absorbing and inner holding layers work together to absorb fluid for hours. As o.b. absorbs, it gently expands to conform to your vaginal contours, snugly, comfortably. o.b. fits so well, you can feel safe even on heavy days.



Simple and comfortable to insert.

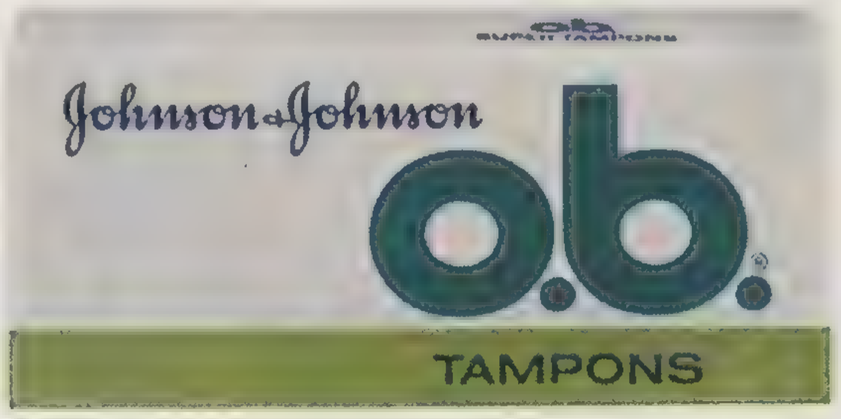
The woman gynecologist who designed o.b. understood that the vagina is curved, while tampon inserters are straight. She developed a simple method of natural insertion, a way that lets your fingertip control the tampon, gently placing o.b. where it gives you the most protection. Clinical tests prove o.b. works better because it doesn't have an inserter. And o.b. is so comfortable, you'll almost forget you're wearing a tampon.


Vaginas curve, inserters don't.

Three sizes. One is right for you.

Age, heredity, physical stature, and childbirth all affect a woman's flow and the size of her vaginal canal. Because flow varies among women, the woman gynecologist designed o.b. in three special absorbencies: Regular, Super, and for more protection than most women need, Super Plus. One is ideal for you.

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Layers of protection by a woman gynecologist.

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PHOTOGRAPH BY FORTE

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Shape-up Now

You can really go far on a stationary bike!

If outdoor exercising is a problem, consider doing what a lot of people are doing these days: investing in a stationary bike, which provides a good heart/lung workout. "To get a really good cardiovascular workout, though," says Grant Gwinup, M.D., professor of medicine, endocrinology, and metabolism, University of California, Irvine, "you must cycle for a half hour each day." Your doctor can set you up on a good cycling program. So can the athletic instructor at your gym. In New York, for example, Mike O'Shea, of the Sports Training Institute, 239 E. 49 St., who put Arthur Ashe and a lot of other pros on their stationary-bike programs, will design a program for you and teach you how to use your bike. Or, for a good age-adjusted progressive program, check out *The Aerobics Way* by Kenneth H. Cooper, M.D. (M. Evans).

"As with any exercise program," adds Dr. Gwinup, "to see results takes a *big* effort — and a *sustained* effort. You've got to cycle every day of your life!" Are there drawbacks to stationary cycling? "Stationary biking is boring; the majority of bikers quit." How do you overcome the monotony? Some people read; others knit or watch TV. The device that works is the one that keeps you cycling. "One of my patients has a clever idea — she takes vicarious journeys and tracks her daily 'mileage' on a wall map with pushpins."

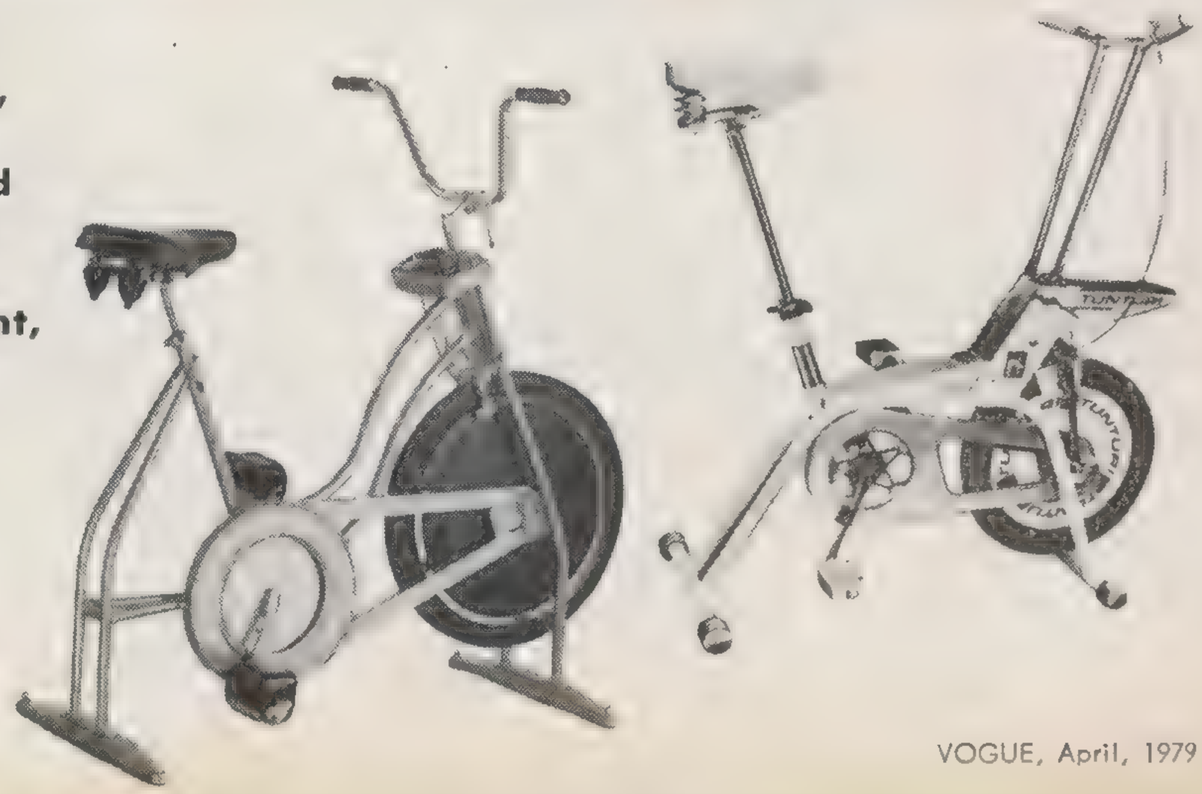
A big question, of course, is: while cycling on a stationary bike helps to improve heart/lung capacity, can it also help you to lose weight? Dr. Gwinup says, yes, you *can* lose weight — without decreasing food intake — if you do your daily half-hour turn on your bike. The clincher, however, is that you must do at least a half hour's work if you're going to lose weight, because, he says, exercising less than thirty minutes a day stimulates the appetite. "You can burn 100 to 600 additional calories per hour," says Dr. Gwinup, "depending on how vigorously you pedal. Ideally, though, if weight loss is your goal, you should pedal for an hour or more a day."

Which bike is best? "There are all kinds," says Dr. Gwinup. "but unless the bike you use is a good one, it won't produce the good cardiovascular results you want. Dr. Gwinup recommends bikes that have: 1. A variable resistance, which allows you to increase and decrease pedal stress. (Pedaling against resistance, by the way, is not only good for your heart, it's a great way of exercising all leg muscles — your hips, too!) 2. A heavy wheel, which gives a smooth, rather than jerky, ride. "Cycling," says Dr. Gwinup, "is a do-it-yourself exercise. Stay away from motor drives. You want a bike *you* can ride."

Other factors to take into consideration include: • Quality of construction. • Frame rigidity. • Noise level. Don't overlook this. If the noise generated by the wheel's action is too shrill or loud, it can be grating! • Pedals — these should be padded, with footstraps (can be added). If pedals don't have an automatic stop-action when you remove your feet, be careful. If a pedal hits you, it's going to hurt! • A comfortable seat — i.e., padded, without hard corners. • A seat that can be raised or lowered. Seat height is key if you're going to use leg muscles efficiently and not get tired. What about single vs. multiple-action bikes (seats and handlebars move in addition to pedals)? If you're after really hearty exercise, stick to a single-action bike. Multiple-action bikes don't give adequate workouts.

One of the best bikes — at good value — is Schwinn's Deluxe Exerciser XR6 (about $170), updated from their XR5 model, rated one of the two best. The second, the Tunturi Ergometer 194T (about $390) is another kind of bike, with an ergometer, a calibrated device that measures the work you do and allows you to reproduce an exercise program exactly, day after day. Who needs one (they can run as high as $800)? According to Mike O'Shea, "Athletes, heart patients, anyone who's on a regimented or progressive exercise program."

To get the most out of a stationary bike, invest in a simple and well constructed one. You don't need extras. Two great examples: Near right, Schwinn Deluxe Exerciser XR6 — a sturdy bike. Far right, Tunturi's Ergometer 194T, which allows you to repeat an exercise program.



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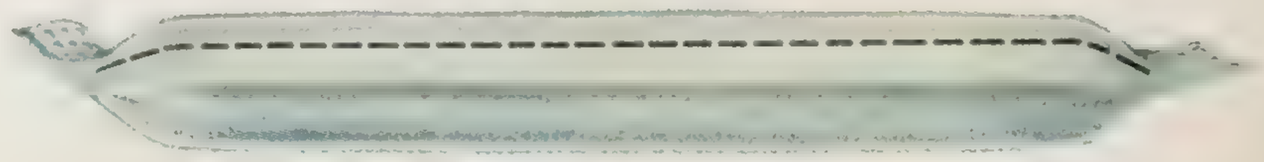
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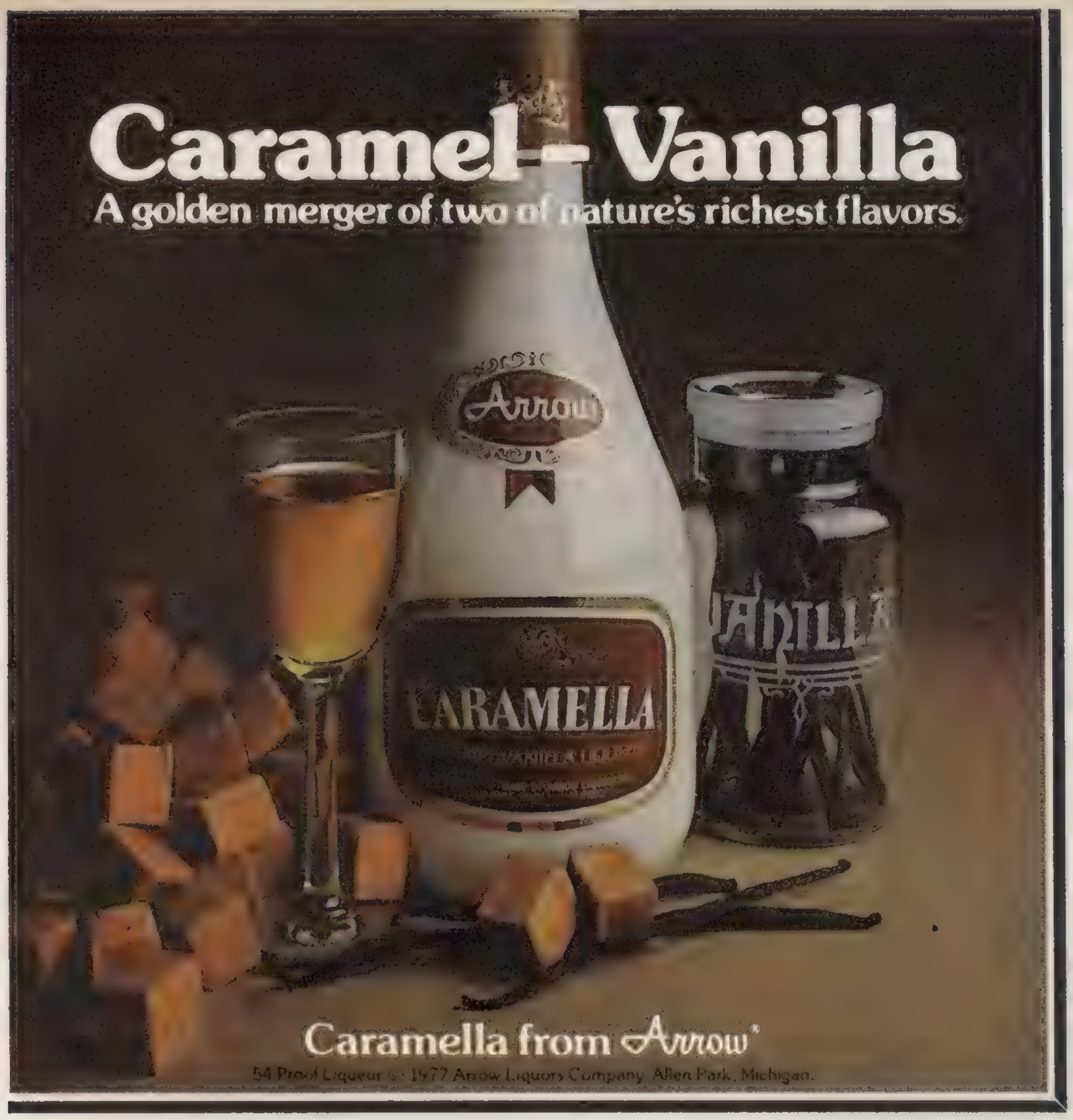
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WOMEN NOW

Judith Garden: second success

You can be a superpowered volunteer using know-how (and know-who) learned in your working life

By Gretchen Morgenson

In her upbeat career move from successful businesswoman to supersuccessful volunteer, Judith Garden points the way for other women. What she is telling all of us—working or not working—is this: In volunteer work, it is best to do things that you enjoy. To ease the transition from working woman to volunteer, stay in the field that you know well. (The reverse is true, however; volunteering can lead you into a new career.) Miss Garden, now responsible for the spirit-lifting displays of flowers and plants throughout a huge medical complex, as well as the teacher of therapeutic classes in flower arranging for patients, began her interaction with the hospital after her retirement from work as a professional florist.

The most uncommon quality Judith Garden brings to her remarkable volunteer work at New York's Memorial Sloan-Kettering Cancer Center is the strength of her commitment, not only to those around her in the hospital but to herself, too. She is in a happy predicament: the work she does is terribly important to the spirit of the hospital while it is totally self-serving as well.



Judith Garden at work: all over the hospital, compassion through flowers

"I don't think I deserve kudos," Miss Garden says. "I started this program because I love flowers and I was no longer working with them. Then, when you're doing one thing in the hospital, it's easy to get involved with others."

The way that Miss Garden became a florist in the first place is an instructive tale. Her exceptional flower business began rather casually in May 1940, when she was asked to order flowers for a party by her friends Ray and Gwen Bolger. She knew nothing of how or where to shop for flowers wholesale, how many to buy, when to go . . . she simply "got lucky." Off she went to a wholesale market with $18.75 in her pocket and got literally hundreds of blooms: fifty dozen parrot tulips, three hundred red carnations, twenty bunches of larkspur, plus tulips, Easter lilies, red roses. Within five years, all those who came to that party had become customers, admirers of Judith Garden.

Going back to her little wholesale market for the second time, Miss Garden established herself in business. The man behind the counter was responsible for her fitting surname. He asked her the name of her business, and as she began to follow "Judith" with her maiden name, he said: "I'll put Judith Garden." Three months after the Bolgers' first party, Judith arranged the flowers for her first wedding; and, within seven years, she was "doing" all the chic debutante parties in New York.

All of this history becomes relevant when you understand exactly how intensely Miss Garden—who singlehandedly, single-mindedly initiated in late 1974 the Fresh Flower Program in the Patient Recreation Department—works for the patients of Memorial. In December 1974, with $460 raised, she supplied poinsettias to all fourteen day rooms in the hospital and became involved with the Christmas gifts distribution program. Since then, her idea of providing fresh flowers and healthy plants to all patient-traveled areas of the hospital—except the children's floor—has expanded enormously into a $45,000-a-year operation.

The major difference between Judith Garden and casual flower lovers is that Judith knows exactly what it is about freshly fragrant flowers that makes any room anywhere more pleasing. Others of us have felt the attraction, but have not been able to define it. So deep is Miss Garden's involvement with flowers, in fact, that she said, very seriously, "I left my first husband on account of flowers. During the Depression, when I would spend $2 on flowers rather than on food, he just didn't understand at all. I found that boring and left."

The compassion that Judith Garden expresses through flowers is evident all over the hospital. This means quince in the recovery rooms, tulips in the day rooms, crooked-stemmed anemones at the admissions desk, thriving ferns and spider plants in heavily trafficked hallways, pink carnations in Perrier bottles to welcome each of the three hundred new patients admitted weekly. "I think one of the most important parts of our program is helping those patients who've come a great distance—from Australia, South Africa—who are not likely to have visitors. We visit them, we do extra flowers for them. We make a point of watching out for those people.

"Our whole department is geared to amuse, entertain, mentally and physically occupy every patient in this hospital," said Miss Garden. "The library here is great; we have a wonderful art program that I'm deeply involved with. There are paintings all over the hospital that we have solicited from collectors and galleries. And there's our annual Patient Art Show, held across the street at Sloan House. We have really

(Continued on page 122)

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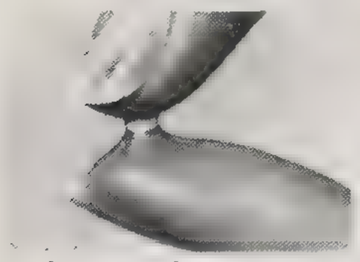
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JUDITH GARDEN

(Continued from page 114)

good artists' and sculptors' works and the proceeds all go to the patients."

Every Christmas season, Judith and her colleagues distribute large lacquer-shined green and red shopping bags to all patients, filled with brightly wrapped holiday gifts: cosmetics, cologne, datebooks, shampoos, all in miniature sizes. In 1977, 4300 gif s were wrapped and sent. She is also chairman of the hospital's spring fund-raising effort, distributing chances on fabulous prizes for a May 15, 1979 drawing.

Judith and her fourteen associates are funded by donations. A few small foundations give generously; but, in general, the money she receives—usually in $1000 increments—comes from private citizens. "A great many of them were my customers, flower lovers as I am," she says. "And it hasn't been a great number of people. One foundation in particular in St. Paul, Minnesota, funds our flower-arranging class."

The flower-arranging class takes place Wednesday afternoons at 2:30 in the patient recreation area. Miss Garden and her helpers spend most of Monday and Tuesday planning, preparing, cleaning the flowers that will be used in the class. The day I observed, the class arranged red and yellow miniature carnations, crooked-stemmed anemones, heather, white daisies, and Jerusalem feathery green.

The approximately twenty men and women who attended seemed genuinely charmed at the chance to create something of beauty themselves. They did their own personal arrangements—which go back to their rooms with them—meticulously, following Judith's hints and instruction. First, she stood at a podium and arranged her own flowers, explaining: "Never put any greenery in the water or it will turn rancid." "Did you know heather is lucky in the house?" "Yellow is the great leveler in any arrangement. It is the color of the sun."

When any of the patients asked Judith a question, she answered with much pleasure. One man, obviously going through chemotherapy at the hospital, marveled at the variety: he'd been in the class for five weeks and each week the combination of flowers had been different. One woman, who came up in her wheelchair, said quietly to herself, "It's the first thing I've ever done myself. Whenever I had a dinner, a party, I always had a flower arrangement made because I'm not artistic. I'm not creative. But this I *love*!" Another woman said, "Ever since I've seen your bouquets with crooked-stemmed anemones, they have become my favorite flower. What makes them crooked?" Judith again, the expert: "Nature. One cloudy day, one sunny day . . . the stem bends reaching for the sun." There is indeed something marvelously precious about this "flawed" beauty.

Judith Garden is a bouquet everywhere she goes. Not only because she travels in a cloud of the fragrance "Adolpho"—smelling first like a rose—but because it's what she's come to mean in every corner of this hospital. As she took me on a tour, I saw such admiration for her in people's eyes. "No matter what I have to do," she said, "I always do fresh flowers Fridays for the admission desk and ground floor, so that everyone coming in sees this burst of glory." ▽

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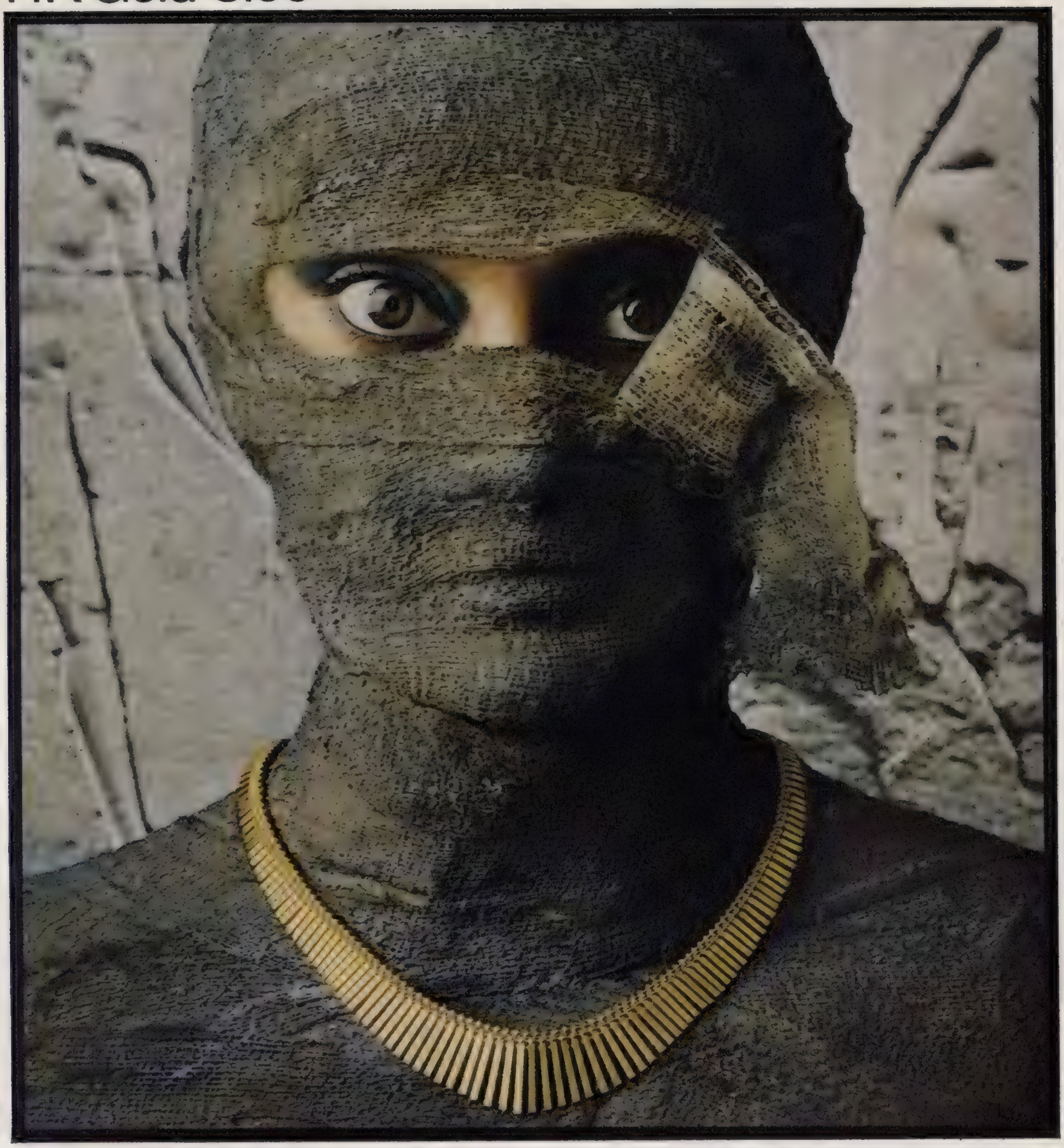
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Health

When "safe" drugs are wrong...right ways to cope with a cold...how to ward off migraine...plus an alcohol/stroke warning

By Melva Weber

PAIN-KILLERS: HELP OR HARM?

Americans spent an estimated billion dollars last year for such nonprescription pain relievers as aspirin, aspirin substitutes, and effervescent analgesics, according to the magazine *Product Marketing*. How safe and how effective are these medicines that we swallow so often and so casually? The Government's Food and Drug Administration called together a panel of experts who reported six ingredients to be safe and effective as pain-killers and fever reducers, if used as directed: aspirin, calcium, carbaspirin, choline salicylate, magnesium salicylate, sodium salicylate, and acetaminophen, the aspirin substitute. Another ingredient, iodopyrine, was found neither safe nor effective. Judged effective but unsafe for nonprescription use were acetanilid, codeine, phenacetin, and quinine.

Even safe and effective drugs are potentially harmful in some conditions. For example, aspirin interferes with blood clotting, so it should not be used by people with ulcers, bleeding problems, or generally during late pregnancy. The expert panel wants more information required on pain-killer labels, more directions for use, and warnings where appropriate. For a valuable reprint on proper use of pain and fever tablets along with recommended dosages, write for "Painkillers: Their Uses And Dangers" to Consumer Information Center, Pueblo, Colorado 81009.

SECONDHAND SMOKE DANGER

Low-tar or no-tar cigarettes may be less injurious to health than are cigarettes with lots of tar, but they're by no means non-hazardous. Particulates —finely divided airborne materials—carried in smoke are troublemakers not only for the person smoking but for others exposed to side-stream or "secondhand" smoke, in the opinion of pharmacists Bernard Ecanow, Ph.D., and Martin I. Blake, Ph.D., of the University of Illinois. The tiny particles, less than a millionth of a meter in diameter, can cling to lung surfaces, build up a layer by combining with the moist tissues, and set off lung-lining irritation that may lead to emphysema, possibly even initiate cancer. Drs. Ecanow and Blake pointed out—in *The New England Journal of Medicine*— that a virtually endless variety of substances, when in particles in the colloidal, or millionth-meter, range cause similar effects; these materials include jute, cotton dust, coal-mine dust, and asbestos.

COMFORT A COLD, LOVE A FEVER

If you've got a miserable springtime cold, consider curling up with a good book called—what else?—"Cold Comfort" by Hal Zina Bennett (Clarkson N. Potter). Along with sound advice on treating cold symptoms, the author offers a cultural history of the maddening, ever-present viruses. He tells, for example, how new generations of viruses change their characteristics just enough to sidestep the antibodies you've built up to destroy them. And, according to this author, you might view your cold or flu as a message from your body that you should change something to improve your life; at least it's something to do while waiting for your cold to go away.

Bennett points out that many over-the-counter cold remedies cause more problems than they solve, and says the fever that goes with cold or flu is a sign your body is taking care of itself. Though you can't cure a cold, you can comfort yourself and ease its symptoms with rest.

DOUBLE-ROLE DRUG

Doctors in Genoa, Italy, treated a woman's duodenal ulcer with cimetidine, the anti-ulcer drug recently introduced in the United States. Along with her stomach problems, the patient had had severe psoriasis since childhood. With cimetidine treatment, the ulcer disappeared—and so did the psoriatic skin condition. When she suffered relapses of both diseases, the woman was again treated with cimetidine, and again was relieved of both stomach and skin symptoms. Now she's treated with maintenance doses of cimetidine, and is staying free of both problems. Puzzled, the Italian doctors treated patients with psoriasis but no ulcers experimentally with the ulcer drug. The psoriasis receded. Further research is needed, say the doctors, but the ulcer-treatment serendipity suggests new ways of looking at the cause and treatment of psoriasis.

STROKES AND THE DRINKING WOMAN

Getting drunk increases the risk of stroke three or four times in young women, said researchers at the University of Helsinki, Finland. In men, the risk is two to three times greater than in those who don't overuse alcohol. In their study of persons under forty who had brain infarctions (strokes), the doctors found at least 20 percent of stroke victims had had drinking bouts within twenty-four hours of the attack. High blood pressure increased stroke risk by three to four times, and both smoking and using oral contraceptives added two to three times greater chance for stroke, said Doctors Matti Hillbom and Markku Kaste.

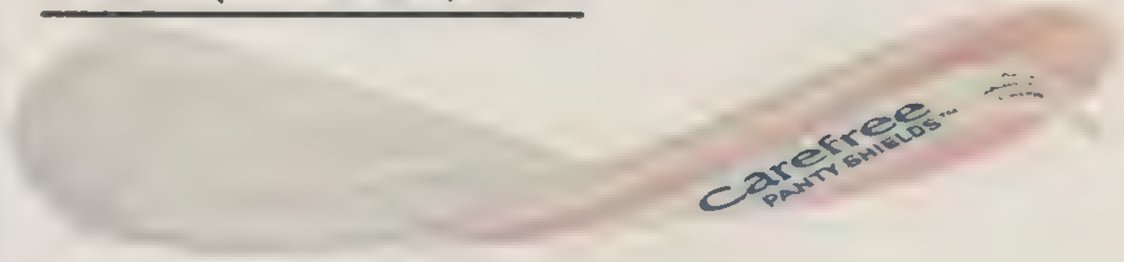
PREVENTIVE MIGRAINE MEDICINE

Welcome news for migraine sufferers comes from a pilot study showing that aspirin is effective in preventing migraine attacks. Doctors found aspirin helped nine out of twelve migraine patients, cutting down the frequency of attacks by more than 50 percent. Aspirin's protective effect, the researchers believe, is caused by its ability to keep blood platelets from clumping together. Further, there's no evidence that aspirin loses its effectiveness when used over long periods. Mild stomach upsets, sometimes a problem in the use of aspirin, were successfully managed by antacids in the study group of patients.

Warning: Use of aspirin for migraine prevention should be attempted only under a physician's direction. People with aspirin sensitivity, ulcers, and some blood disorders can't safely take the preventive treatment according to research reported in *The Lancet* by B.P. O'Neill, M.D., now at the Mayo Clinic in Rochester, MN, and J.D. Mann, M.D., at The School of Medicine, University of North Carolina at Chapel Hill.



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It was the time of "War and Peace." "The Nutcracker Suite." Of Tolstoy and Dostoevsky.

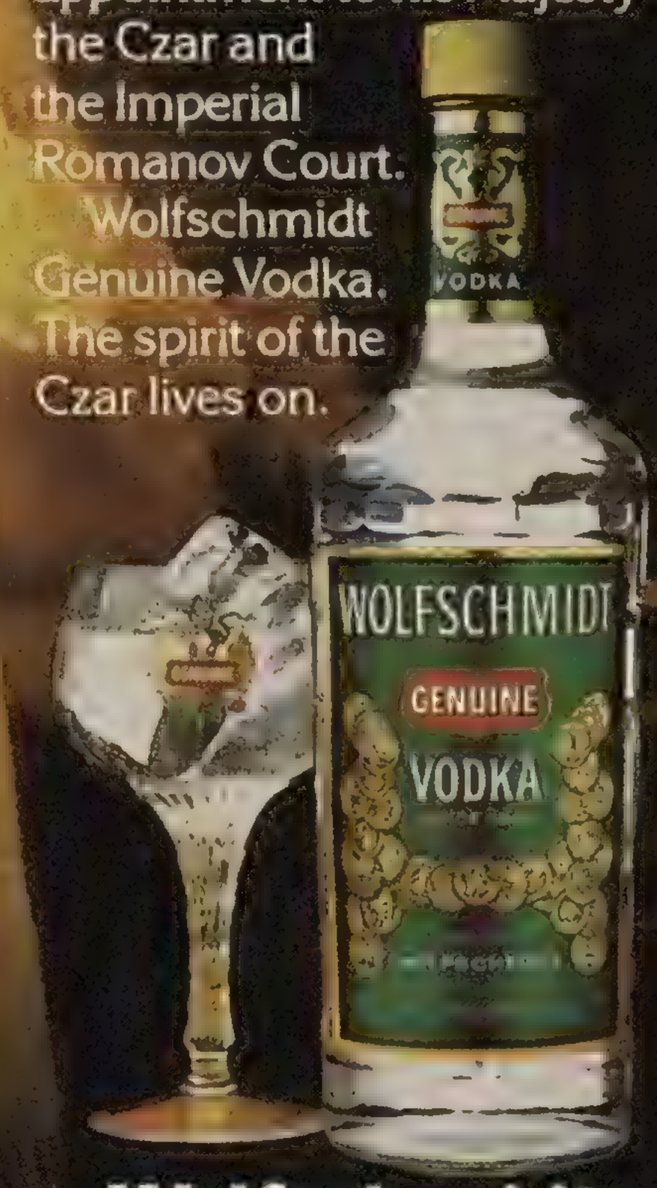
Yet in this age when legends lived, the Czar stood like a giant among men.

He could bend an iron bar on his bare knee. Crush a silver ruble with his fist. He had a thirst for life like no other man alive.

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Talking about... Collecting

Best auction buys . . . top forgeries . . . dearest Folk

By Judith Goldman



Fine furniture, silverware, porcelain: at some auctions, they're good buys.



RAINY DAY BARGAINS

Spectacular sales make headlines. But the average auction isn't glamorous. Auctions include the property of various owners, estates, dealers' inventories, and usually —mixed in with it all—some very good buys. Last season, Sotheby Parke Bernet, New York, knocked down 75 percent of their lots for $1000 and under. Christie's New York sold 54 percent of theirs at the same rate.

Low-priced items can indicate a sale's poor attendance, an inattentive audience, a rainy day, or a change in taste. They also signal what's unappreciated, out-of-fashion, or simply overlooked. Moderately priced objects are seldom illustrated in auction catalogues: Finding such objects means reading catalogues carefully and searching presale exhibitions. Contrary to high-price reports in the daily press, there's lots to find now. At Sotheby Parke Bernet, New York, a 1964 crayon and watercolor, "Chantilly Dessert" by Pop artist Claes Oldenburg, sold for $2600. (Drawings from the same period in commercial galleries carry $5000 to $7000 price tags.) At Christie's New York, an early nineteenth-century French miniature secretaire sold for $440; a George II basting spoon by John Gorham, London, 1750, for $286; a Chinese export porcelain vase for $462; and, at a recent SPB sale, a pair of Empire *bergères*, upholstered and in need of refinishing, had a presale estimate of $1000-$1500—and anything Second Empire is the next collecting passion.

RUSTIC ART—AT SOPHISTICATED PRICES

High prices were expected at Sotheby Parke Bernet's auction in New York of the late Stewart Gregory's Folk Art collection, but no one anticipated that quite so many auction records would be set. The January 27 sale's gross total was $1,340,450—which makes the record price paid in 1973 for the equally important Folk Art collection of dealer Edith Gregor Halpert seem paltry. The Gregory sale set records for almost everything, from a John Brewster painting (at $67,500) and an Ammi Phillips painting (at $62,500) to weather vanes and a Canadian goose decoy. Meanwhile, in London, Christie's South Kensington put work by a not-so-naïve craftsman on the block: The late, sometimes great forger Elmyr de Hory's painting, in the manner of Modigliani and signed "de Hory," had a presale estimate of $1500-$3000.

COLLECTING KITCHENS

As prices for blue-chip contemporary paintings spiral skyward, collect young talent—like painter Robert Kitchen, whose work was recently exhibited at the Drawing Center in New York's SoHo district. Mr. Kitchen paints watercolors of flamboyant flowers on white porcelain vases and close-ups of brightly patterned 1940s and '50s shirts. The effect isn't thrift-store realism: Kitchen turns rows of palm trees into jitterbugging abstractions. The paintings are already in the collections of painter Robert Natkin, trend-seer Andy Warhol, and illustrator Antonio.

Vibrant Kitchen watercolors appeal to artists and collectors.



UNEARTH PRIMITIVES

There's a nasty edge now to buying and selling tribal primitive art. The field is competitive. There are few secret sources. Prices of objects steadily rise as they pass between a small group of dealers before they ever get to collectors. A Fang funerary statue from Gabon that cost $400 twenty years ago is now $30,000. Fakers in the field have done so well they've become connoisseurs who study the patina of objects in their own collections. For all these reasons, Irwin Hersey, a former editor and long-time collector of primitive art, started the *Primitive Art Newsletter*. The eight-month-old, eight-page newsletter tells who's doing what to whom and how, reports sales and exhibitions, reviews books, and lists auction results. Articles analyze the meaning of a provenance and how to tell a fake. Mr. Hersey, who considers himself an expert in many areas, has no axe to grind and is full of good advice: "Avoid primitive art shops," he cautions, "and if you're new in the field, concentrate on the not-yet-discovered primitive art of the Philippines and Indonesia." A subscription to the newsletter is $35 a year.

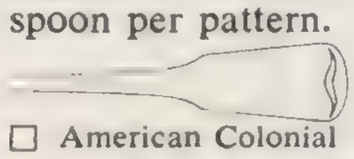


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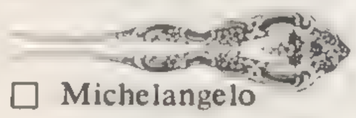
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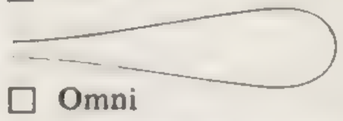
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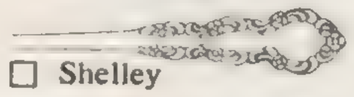
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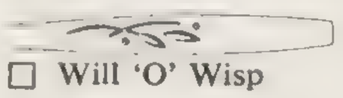
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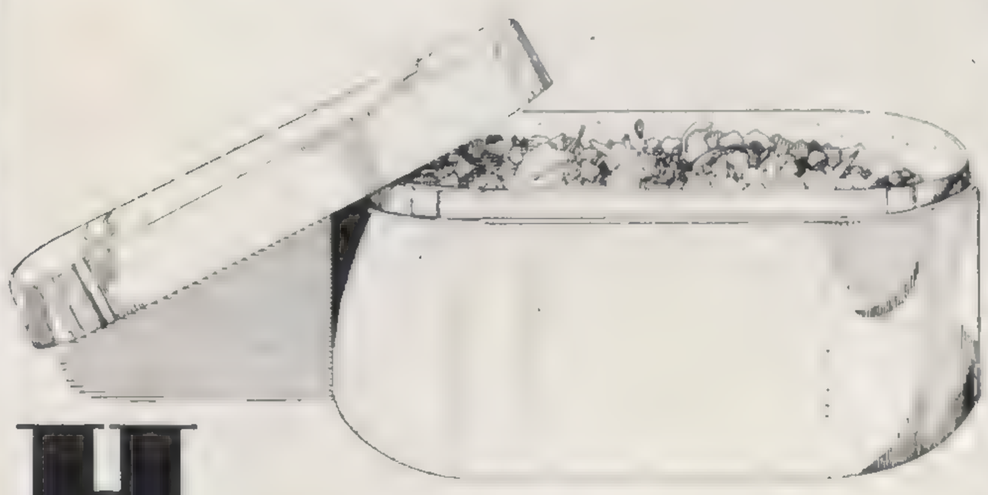
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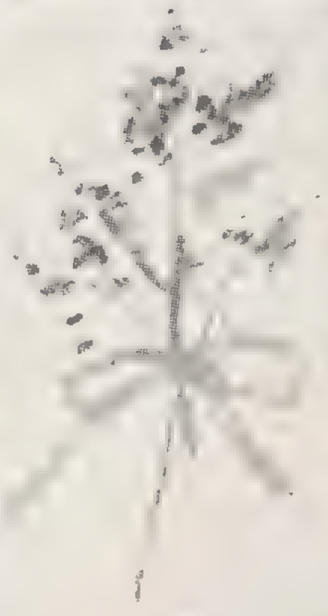


This is the moment—when the spring thaw is over, things are warming up, and everything is coming up flowers—to think about a fresh spring scent. There are bunches to choose from! . . . Elizabeth Arden's Eau Fraiche, for instance—clear as a water-garden . . . with hints of field flowers—is one to keep in mind. It's part of Elizabeth Arden's seven-step Body Basics bathing ritual . . . due soon.

Here's a great find for spring! *illustrated above.* And from a man who's right on target when it comes to giving women the kinds of clothes and the makeup they want. It's Calvin Klein's Herbal Face Bath, a mix of dried herbs and flower petals. To put into a small muslin bag or toss loose in a sink or a pot full of water. Use it as a skin refresher (it's slightly astringent). Dabbed—straight from the fridge—on skin, it's a cool, fragrant pickup. Or put some in a misting bottle, and spray yourself at the beach.

As good as a glass of morning O.J. is a five-minute splash in a tub scented with spring flowers. Short of tossing some in the bath (you can do that too!), there's Mary Chess's floral-y Tapestry bath mitt. Hang it from a steamy faucet—the sweet lilac scent will fill the room. . . . Nina Ricci's Bain de Beauté Moisturizing Bath Oil *floats* on water—try it along with a toss of fresh flower petals . . . divine! For a sweet wash, splash Diane Von Furstenberg's Rose Water Freshener, the second step of her systematic skin hygienics program, all over your face.

● Single-flower waters are among the great summer revivers—and they're so versatile, too. As skin refreshers, hair rinses, even perfume—they can be used for all that . . . and more. You can make your own flower water, says Celia Haddon in her book, *Be Beautiful The Country Way* (Summit Books), by simply tossing fresh petals into a pot of water and boiling them for a few minutes. "After cooling, use the liquid for a sweet wash for the face." . . . What is said to be the original toilet water, Hungary Water (circa 1370), makes a terrific—mild—skin tonic on a hot summer's day. Take a whiff of Crabtree & Evelyn's version—in its enchanting dark-green glass bottle and balsawood box—and you'll want to own some. To order: Crabtree & Evelyn, 1310 Madison Ave., NYC 10028. $13.25 ppd.



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Before Aziza Natural Lustre Lipstick, you had to choose between creme or frosted lipsticks. But cremes can look too dark and heavy. While frosts often give you harsh, whitish highlights.

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And it's only when creme color is bonded with this wonderful lustre that your lips get the warm, inviting, natural-looking color you see here.

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The Elancyl Method.® One reason problem areas are no great problem in France.



The French have always been very sophisticated in their approach to skincare.

And nowhere is this more evident than in the amount of attention a French woman gives to beautifying her body.

For instance, if her hips, thighs, or buttocks start to have an unpleasant, rippled look, she thinks nothing of going to a salon where a body treatment expert will help her look smoother.

Methode Elancyl (pronounced ay-lon-seal) was created eight years ago as an alternative to visiting this salon.

Today, its effectiveness is undisputed by over one million French women, and women all over Europe and the United States, who use it faithfully.

The Elancyl Method is beautifully simple.

When taking a bath or shower, you simply take a few minutes to be your own masseuse.

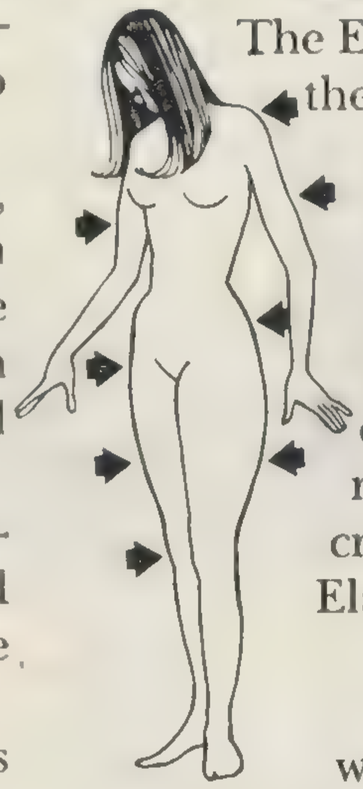
Using the Elancyl massage glove, with its special ivy extract soap inside, you massage hips, thighs, and buttocks. Or other problem areas.

Next, apply the Elancyl massage cream after you are dry. It also contains extract of ivy and acts as an exquisite supplement to the massage.

By enjoying The Elancyl Method every day, you should see significant results in three to four weeks.

And once your mirror shows you what you want to see, you need only use this treatment three days a week as a maintenance program.

Why the Elancyl glove works so well.



The Elancyl Method is from the Laboratoires Ducray, one of the foremost cosmetic and pharmaceutical companies in France.

There, technologists spent months of research and testing to create the now famous Elancyl massage glove.

This supple rubber glove is designed with rows of alternating escape valves and nodules.

The escape valves allow the Elancyl soap to lather your skin.

And the nodules are specially constructed in both round and mini-suction cup shapes, a combination that affords you the maximum benefits of a massage.

The secret of our success.

Since the Laboratoires Ducray are specialists in phytochemistry—the chemistry of plants—it is not surprising they were drawn to one species in particular: Hedera helix, or ivy.

Ivy is a member of the ginseng family. Since ancient times, it has been thought to have very special beneficial properties.

Today, after much experimentation, extract of ivy is an integral part of The Elancyl Method.

It costs $16.50. But many women think it's worth a million.

The Elancyl Kit contains the Elancyl massage glove with its special soap and massage cream, all for $16.50.

But this is no ordinary purchase. It is something of an investment.

Because the Elancyl massage glove is created for a lifetime, as is the method itself.

If you wish to supplement The Elancyl Method, you can enjoy the Elancyl body massage gel or bath foam. Both contain extract of ivy and, like the rest of our products, are delightfully scented.

The Elancyl Method is the original home beauty massage, brought into the world by French experience and expertise.

We think this explains why it has helped do so much for so many women.

The price of French experience: $16.50



The Elancyl Method.®

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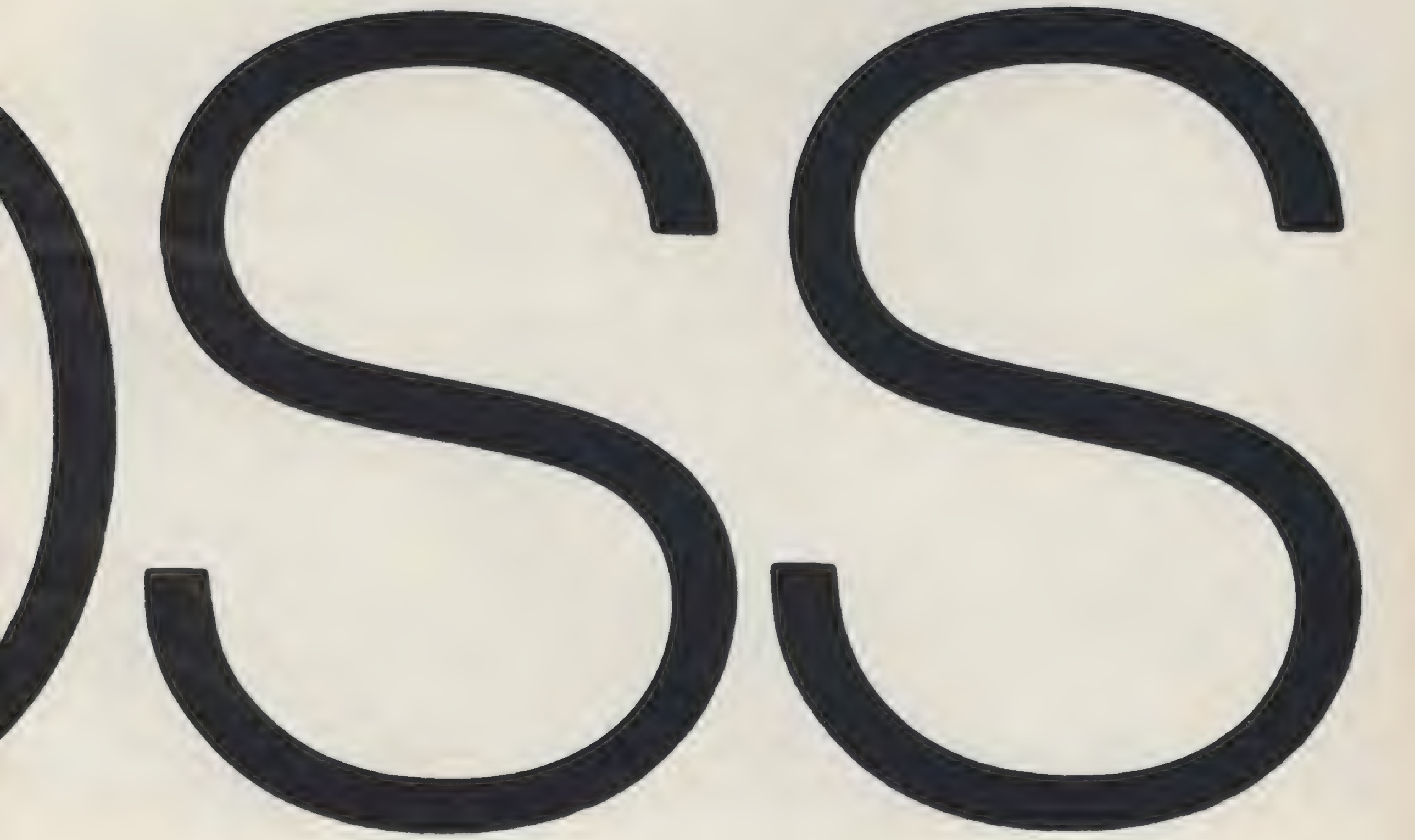
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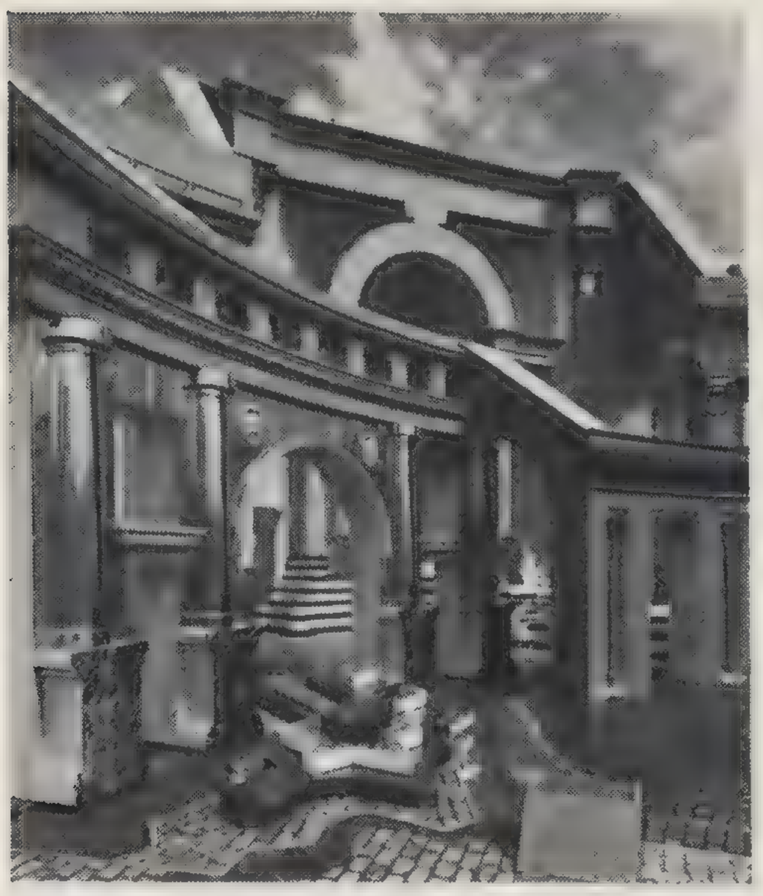
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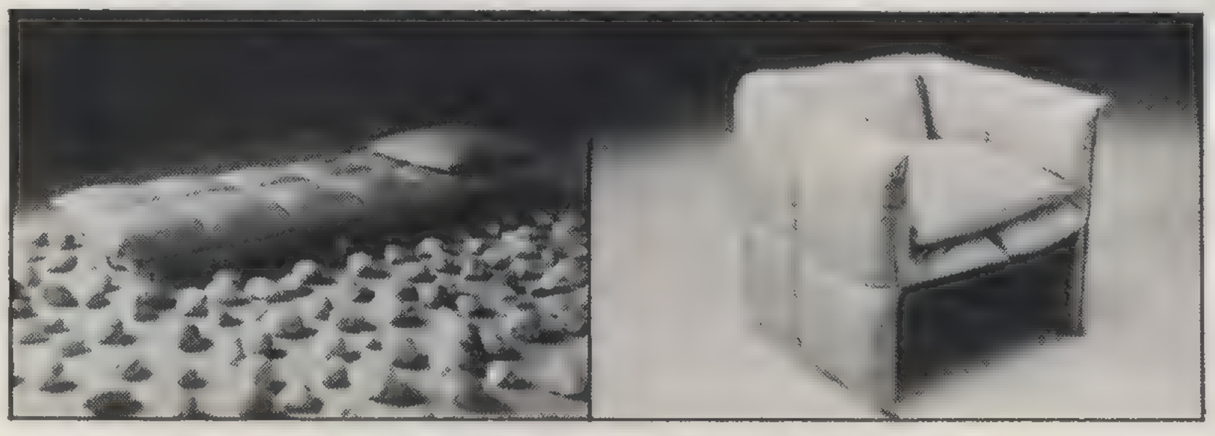
Living: Ideas and Trends

By Barbara Plumb

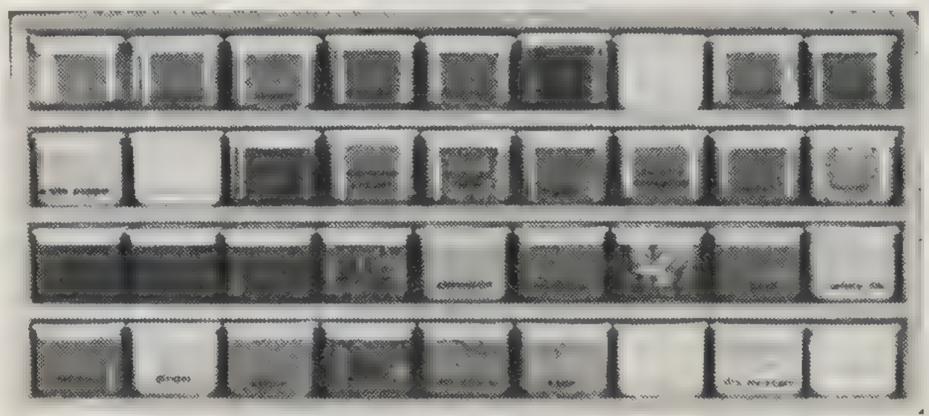
Chair today/bed tomorrow...Moore's water magic...superspices...American Gothic greats



● Fountain fans (who doesn't love the sound and the play of water?) have never experienced anything like Charles Moore's St. Joseph's Fountain in New Orleans. The fountain, now considered the symbolic center of the city's Italian community, displays the map of Italy in granite and slate paving and the traditional Rome architectural orders in its array of classical columns. Water is everywhere—squirting down, jetting up, flowing inside columns or even forming their decorative motifs (egg and dart pairings on the Ionic; acanthus leaves on the Corinthian). Matching heads of Charles Moore spurt water as well (a surprise for the architect from his colleagues). At night, the water fantasy turns into a neon spectacular. "A fountain is supposed to be festive and pleasant," says Moore. "If it isn't lighthearted, there is no point to it."

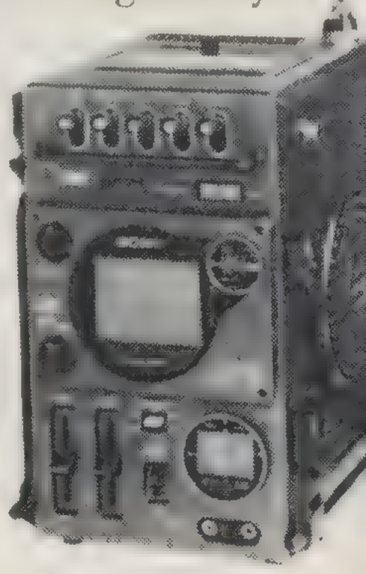


Extra sleeping accommodations are particularly cherished in summer cottage, child's room, or small apartment. One of the neatest, most space-conserving schemes yet is an armchair that can be rejiggered into a cot. The chair's padding metamorphoses into a sleeping bag; the seat cushion, into a bed pillow. Designed by Baroni and Pastori, the sleeping bag/chair comes in blue, yellow, red or green on one side; white striped on the other; $495. Abitare, NYC.



The ne plus ultra of spice racks measures a supersized 28¼ inches long, 12½ inches tall, and 3 inches deep and contains 35 spices. The 5-ounce plastic cannisters, not the miniatures one is used to, are held by a natural oak frame; with their airtight seals, spices are said to keep fresh for up to two years. Only a chef could conceive of spicing on such a grand scale. He is Jay Magazine, who has been associated with WPA, Les Pleiades, and the Museum Cafe in New York; $200. Bailey/Huebner at Henri Bendel, NYC.

The ultimate in tiny TVs is this FX-310 from Sony that comes with an AM/FM radio and a cassette recorder. With a detachable shoulder strap that can be shortened to handle length, the set weighs only 8 pounds 10 ounces; black-and-white picture screen measures 3 inches diagonally. Recordings can be made directly from TV or radio; $289.95.



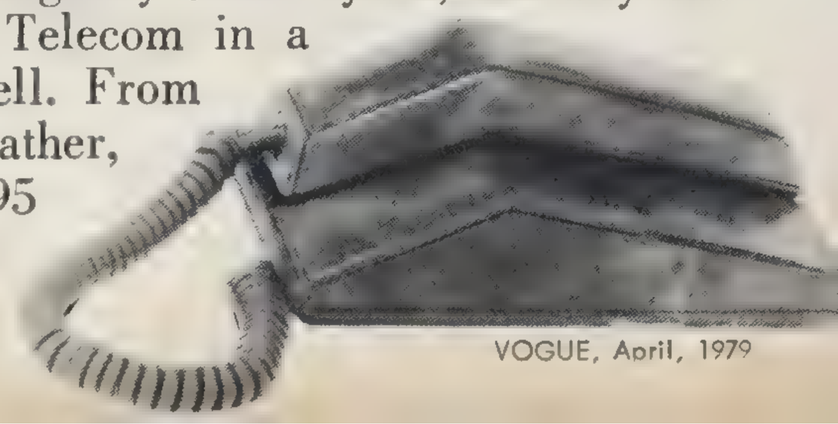


Fine-finned friends, in their appeal, travel far from the seashore. These one-of-a-kind handmade pillows are hand-painted in the fantastic color combinations of tropical fish—some subtle, some outrageous. Designed by Janet Girard. $70 for a 19-inch size, $65 for a 12-inch size. Girard Designs, 382 Lafayette Street, NYC.



● The gingerbread house, that peculiarly American architecture, always beguiles the visitor to New England. Its spontaneity, naïvete, and exuberant design forms seem refreshingly eccentric and fairly bursting with vitality; and one senses the hand of the carpenter on the hyperbolically ornate wooden trim, so fashionable in the late 1800s. The best examples of the genre and the tools used to make them are documented in *Carpenter Gothic: 19th-Century Ornamented Houses of New England* by Alma McArdle and Deirdre McArdle ($24.50, Watson-Guptill). Shown, *left*, is a Chester, Vermont, house (1870-1880) with great pedimented gable, curved tower, and machine-turned spindles.

Leather feels so nice to the touch—and what does one handle more daily over the years than a telephone? This award-winning design by John Tyson, initially executed in plastic, is now offered by Northern Telecom in a hand-stitched full-grained leather version as well. From Milan, Italy, in light or dark brown or green leather, the phone is $99.95 with a rotary dial; $124.95 with push buttons. Gimbel's, NYC.



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Fashion Q & A

Women ask: What's really seasonless . . . how to make shoe money count

Q All the new wide women's belts that you see this spring are great, but not all of us can wear them—and look good in them. Is there any alternative? Will I look taller—slimmer—in a belt that's the same color as my clothes?

A If you wear a belt of the same color, you lose it. If you want that, fine; but the news now is waist emphasizing: that's what's happening in fashion. There's no one perfect belt or tie; you have to work out what's right for you—and your own body proportions. The crucial distance: from the waist to beneath the bust.

After designers have given us so many loose clothes and soft, easy fabrics, no woman's about to go back to being uncomfortable. You want to be hugged at the waist, not cinched. One suggestion: A soft, very wide wrap belt (Stephen Burrows makes one) that narrows at the ends. You can wrap it right over your upper stomach: it pulls you in and lengthens your torso. With a soft, wide belt you can control the width—and the crush—and get a wide-look that looks right for you.

Q Every time I wear a crêpe de Chine shirt, I wind up spilling something. Is there any way I can take care of it myself—without colossal dry-cleaning bills?

A If your shirt is washable, you might follow our friend—a woman who once owned her own laundry—who gave this tip for washing crêpe de Chine at home: Use lukewarm water and mild soap. Wash, don't wring; squeeze the silk and then wrap in a towel. Squeeze again. Then put the towel-wrapped piece in the refrigerator for at least an hour. Iron still-damp silk on appropriate setting; press double-thickness areas —collar, cuffs—twice, wrong side first.

This method can remove even grease spots; but be careful if your shirt is labeled "dry clean only." Then, test carefully on a facing before you proceed.

Q Every summer, on rainy days, I die of the heat in my city trenchcoat. Is there any other lightweight choice?

A Yes! And more than a good, deep umbrella, too. Raincoat manufacturers, more and more, are turning to Qiana nylon: it's lightweight, packable, takes up no space in a suitcase, and feels like thin silk taffeta. This isn't an "old-lady" fabric; raincoat people are making it up, these days, in every style from trench to balmacaan to soft smocked coats.

You can try a short, lightweight poncho, but don't fool yourself: if it's pouring out, you might be better off with short dryable hair and a T-shirt dress under an umbrella.

Q What's this discussion about "seasonless" clothes? Is there anything that's really seasonless? How can you tell?

A Everyone likes the idea of seasonless dressing—clothes you can wear whatever the weather: it's a modern, fast-paced way to dress. But you've got to be careful: If it looks wrong to you, no matter what the label (or designer) says, it's not seasonless.

Lightweight, unlined pieces worn in layers: that's the basic notion. It all begins with fabric. Traditional "nonseason" ones are jersey, crêpe de Chine, gabardine, cotton poplin, cashmere; but you'll hear talk of linen, lightweight cotton, man-made blends, too. What makes the difference is color: and that's where most of us run into trouble. Wi h heavier fabrics, a light neutral color will give you the most wear; if the material is lightweight, you've got to get a richer, deeper color: it will give you the impact of weight without heavy fabric.

Q I'm buying shoes these days—more of them than ever before. I can't resist them! But they're expensive. How can I make sure they'll last—that I get my money's worth?

A By using good sense. Buy the best quality shoes you can, take care of them, change them often. For most not-too-dark leathers, you can polish with saddlesoap; for slick calf-skin, use a neutral cream. Never brush suèdes when damp; wait until leather dries before you remove dirt. Also, never wear suède when you're driving a car—or going to be in a garage: once you get oil on the shoe, you'll never get it off.

Keep your shoes polished; keep the heels up. Your feet will feel a lot better if you change your shoes two, three times a day—it's soothing, relaxing—and your shoes will last a lot longer. And never buy shoes strictly by size. In the space of ten, twelve years, your feet can change as much as two full sizes. Buy what feels best, and when in doubt, buy a little bit bigger. Your shoes will have a longer, healthier life.

EDITOR'S NOTE: *If you have a question about fashion and would like to have a professional answer, send your request to Vogue, Fashion Q/A Department, 350 Madison Avenue, New York, NY 10017.*



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Talking about... TV

About TV's sexy, boyish heroine . . . "outlaw" musicians . . . the American male—a new self-image?

By Diane English

FROM SOAPS TO "NEW WAVE"

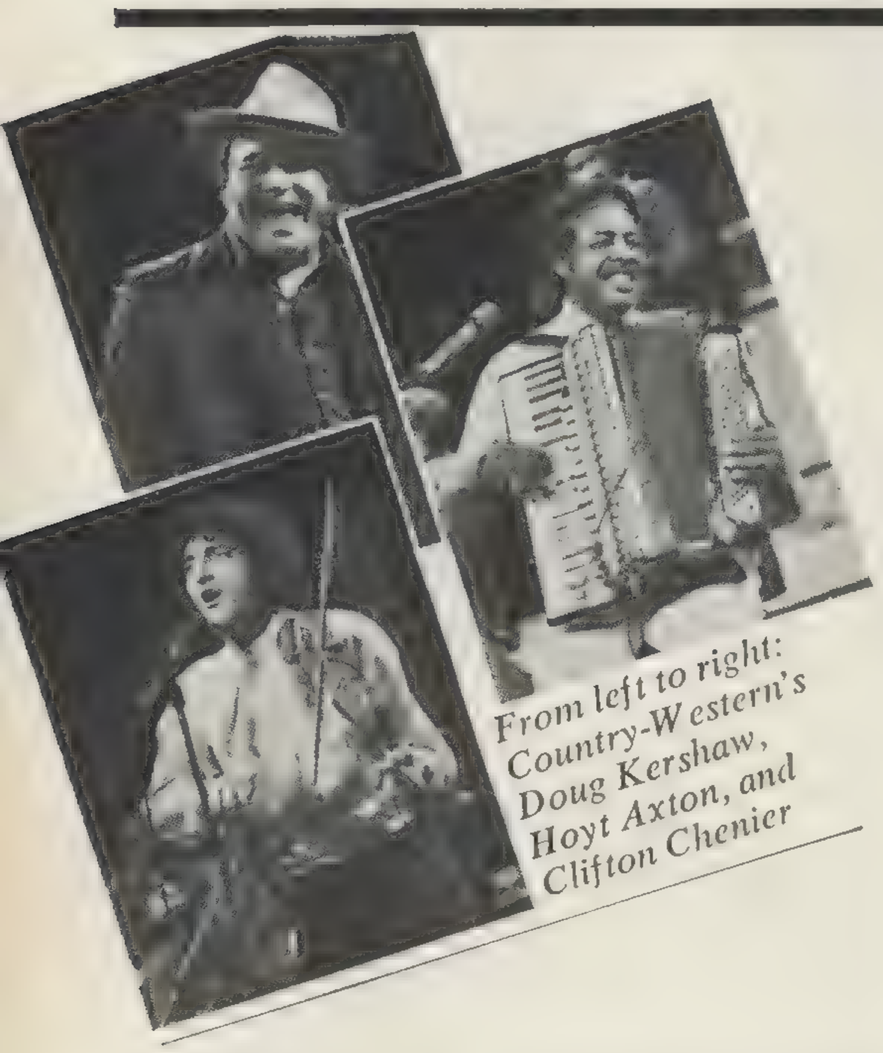
Fans of the CBS daytime serial "Guiding Light" know Cindy Pickett as the soap's resident jet-setter Jackie Marler Spaulding. The question is, what does Cindy have in common with Brigitte Bardot, Jane Fonda, and Catherine Deneuve? The answer: Roger Vadim, France's "new wave" film director who launched the careers of the aforementioned beauties, has selected Cindy to star in his newest film, "Night Games." If history repeats itself, Cindy Pickett may well become the next decade's sex symbol.

Cindy had been in New York City only a month when she landed the featured role on "Guiding Light." A year later, her agent sent her to audition for Vadim who was literally searching the globe for his next star: a contemporary woman with strong intellectual and sensual appeal. According to the willowy, green-eyed actress (Cindy bears a strong resemblance to Jane Fonda), "Vadim told me I was the first actress he'd tested who had what he was looking for." Cindy almost lost the role, however, when, on an impulse, she cropped her hair ". . . like a boy's. The producer was horrified! How could a woman without long hair be sexy? But Vadim loved it." Cindy has since been swamped with mail from "GL" viewers who want to know the name of the cut.



Vadim with new discovery Cindy Pickett

Will "Night Games" do for Cindy what Vadim's films have done for her predecessors? "I don't like to speculate. . . . I do have one fantasy, though. I'd love to play Fonda's younger sister. Now, if only someone would write the script!"



From left to right: Country-Western's Doug Kershaw, Hoyt Axton, and Clifton Chenier

DOWN-HOME MUSIC

The scene was New York City's funky Lone Star Cafe. The occasion was a press screening of the PBS country-western music series, *Austin City Limits* (Mondays, 10:00 P.M., E.T.). By the end of the screening, even the most staid, grey-suited press members were standing on the tables, stamping their wing-tip shoes and hooting the heads off their Texas beer. If you haven't yet discovered the best country-western music show on the air, then you're in for a real treat. Now in its fourth season, the series' sound is pure "Austin"—a progressive blend of rock, blues, swing, folk, country, and traditional music.

Austin City Limits will air five more shows this month before it ends its thirteen-week season. Look for country's favorite "outlaw" **Bobby Bare**, on April 2; the king and queen of the Austin sound, **Alvin Crow** and **Marcia Ball**, on April 9; the great **Hoyt Axton** on April 16; Chicano music superstars on April 23, and Cajun wildman **Doug Kershaw** with **Clifton Chenier** and his Red Hot Band to wind it up on April 30. It's easy to see and hear why the country-western sound has become so popular in recent years.

Speaking of sound . . . tuning into a series like this makes us yearn for the day when television sound moves out of the dark ages. The technology is there, but American TV-set manufacturers don't think it's worth the extra expense to them and the consumer to hear *Mork and Mindy* in stereo. "But this fosters the vicious cycle," says *Austin* producer **Terry Lickona.** "If there were better sound, there would be more music programming." PBS has already put an upgraded sound broadcast system into effect to give set manufacturers an extra impetus; but until the little tin speakers in your set grow up, don't expect much change.

CAPOTE AND PATTY DUKE ASTIN?

Lee Hunkins, a New York playwright who has never written for television, became the second recipient of the ABC Theatre Award for her teleplay, *Hollow Image*. The ABC Theatre special, which will air this spring, is the story of a successful young Black woman who confronts her old neighborhood. Last year's recipient, **George Rabino,** won an Emmy for his TV drama, *The Last Tenant*. . . . **Patty Duke Astin** has come full circle, having been cast in a new two-hour version of *The Miracle Worker* which goes into production for NBC this month. Patty Duke won an Oscar for her role in the 1962 film version in which she portrayed the young **Helen Keller.** This time, she plays **Annie Sullivan,** Keller's teacher, and **Melissa Gilbert** (*Little House on the Prairie*) takes over the role that made Patty a star. The teleplay has been written by **William Gibson,** who also wrote the stage play and the film. . . . On April 15, PBS presents **Baryshnikov at the White House**—dancing the world premiere of a new **Jerome Robbins** ballet. . . . On ABC this month, the outstanding *ABC News Close-up* series examines the role of *The American Male* and how it has changed since the raising of female consciousness. **Burt Reynolds, Truman Capote,** and **John Cheever** are among the men—known and unknown—who tell all about it.

● A lot is riding on PBS's four-part adaptation of Nathaniel Hawthorne's "The Scarlet Letter," which airs April 2-5. Starring Meg Foster, Kevin Conway, and John Heard, "The Scarlet Letter" is public television's first dramatization of a classic American novel, with an all-American cast, and taped on location in New England. Will the show be worth the millions of dollars and three years of development? Regardless, this vote of confidence for American ability is long overdue.



Meg Foster is Hester Prynne in PBS "The Scarlet Letter"

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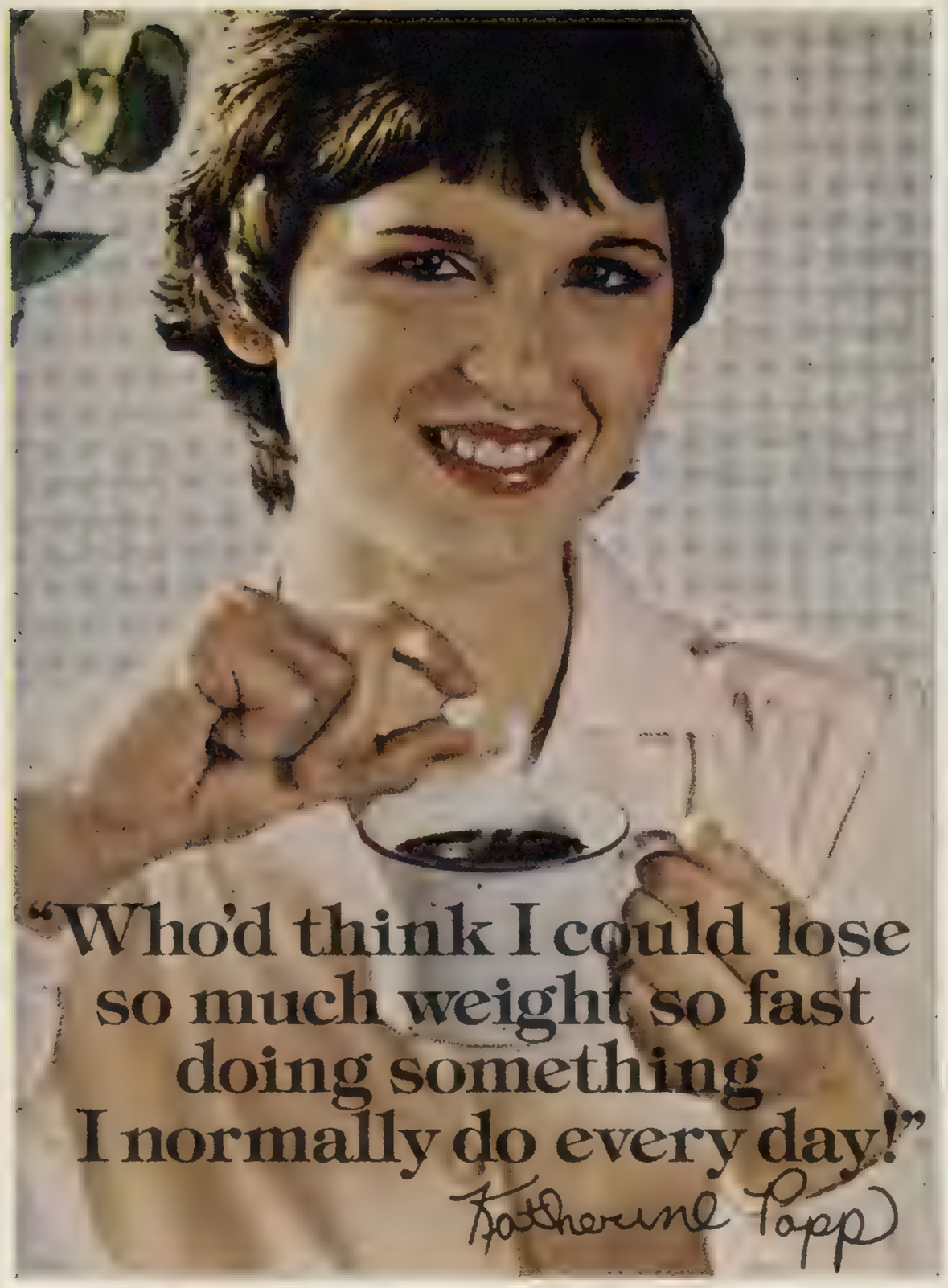
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BOOKS

Best seller: what does it really mean?

"Garp"'s author feels that books are the last frontier for individuality

By John Irving

Last summer in New York I went to a bookstore to autograph some copies of my fourth novel, *The World According to Garp.* I arrived early and looked for myself in the window. I was in time to see them removing a considerable stack of *Garp* from the window display; they used a metal contraption, like a small steam shovel, presumably so they wouldn't have to touch the book with their hands. It was like watching the meat change in a butcher's window. I waited, anxiously, to see what would replace me. It was a stack of Mr. Nixon's memoirs. I went into the store and humbly announced that I was here to autograph books. Nobody recognized me, of course. An old woman was at the cash register; she stared at me for a moment, then asked, "Are you *Scruples*?"

Her colleague, a boy with a pleasant squint, said, "Naw, he's *Garp*."

"Oh yeah, *Garp*," the old woman said. "The *Garp* is on a table, third aisle to the left. I suppose you need a pen."

I had my own pen, I said, and wandered around until I found "the *Garp*." I couldn't believe they wanted me to sign all of them —there were at least a hundred books on the table—but I sat down in the chair they'd provided for me and began autographing. Next to me, at another table, a woman I didn't recognize was furiously signing *her* book; at least I think it was her book—though, of course, it's possible she was some weirdo who signs other people's books. She was far across the aisle from me and I couldn't see what her book was called, but I gathered she was another best-selling author, simply because both our tables had giant name cards on them. The cards read: CURRENT BEST SELLERS.

I nodded to her, but she wouldn't acknowledge me; she just kept signing. I autographed for a while. I tried a few different signatures. Nobody came to stop me so I kept signing.

"Don't stop," the woman said to me. "Sign every book you can. Every book you sign they can't send back."

She signed all her books, put the last one down hard, with a thump, and walked away from the table just seconds before some boys came to stuff her books into the metal contraption that either puts books into or takes them out of the window displays.

"Look at that greedy mother," one of the boys said. "She signed every damn book." I kept signing, not looking up; nobody could stop me now. But one of the boys walked over to me and asked me how many copies I was *supposed* to sign.

"Nobody told me," I said, still signing.

"I better find out," he said. While he was off looking for someone who knew what to do, I stepped up the pace. When I finished the tableful, I looked around for more; that was when I saw one of the metal contraptions for book handling—it was full of *Garp* so I unloaded the thing and began to autograph all the *Garp* that had been in the machine, too. When I was almost to the bottom of the stack, I saw a copy of Mr. Nixon's book in my pile. It was sort of the same size and color as my book. It had a nice fresh page where an autograph could go, but I couldn't think of whose name to sign. It was his book but I was in charge of autographing.

"How did the West decline from its triumphal march to its present sickness?" Solzhenitsyn asked in his speech at Harvard.

I suppose everyone is sick of hearing about Solzhenitsyn's speech, but it still stimulates me to think about it. "Hastiness and superficiality are the psychic disease of the twentieth century," he said, "and more than anywhere else, this disease is reflected in the press."

Our country has a gluttonous need for news, which we consume too grossly and quickly to digest intelligently; even a good book won't be covered on its own terms—it will be judged, at least in part, for its relevancy to our time; to be noticed, it better be newsworthy. "I have received letters in America from highly intelligent persons," Solzhenitsyn said, "maybe a teacher in a faraway small college who could do much for the *(Continued on page 156)*

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BEST SELLER

(Continued from page 154)

renewal and salvation of his country, but his country cannot hear him because the media are not interested in him."

This amounts to the shutting off of independent thought in our time. Books are the only medium where the insistence of a deliberate and personal vision stands even half a chance to reach a wide audience. Certainly, the most successful medium of our time is film; but in the United States there are few, if any, personal visions at work there. If Ingmar Bergman were going to make it in America, he would have to be a novelist, a rock singer, or a suicide. Film, in our country, is not so much an art form as it is a team sport. We play good team sports here; we are as clever and

"Good reading is this country's salvation"

skillful as anybody. But what distinguishes Mr. Solzhenitsyn (and Mr. Bergman) from any American film-maker is that their visions are wise in the way only personal, unique visions can be wise. Books preserve the oddness of individuality. Films are almost a version of the press: they express, and reflect, a *group* concern.

I recently read an article about the "new" Hollywood; the point seemed to be that the new Hollywood was not like the old Hollywood. That is, there were newer, younger people making the movies now, and they were all friends of each other, and supported each other; they were not the same sort of fellows who catered to John Wayne westerns and war-hero movies and Bible spectaculars (who, by the way, were often friends of each other, too). It was a very convincing article until I began to remember some of the films the new Hollywood has given us: some very clever entertainment, yes; rather like the *old* Hollywood, it seems to me—because I find it hard to make a qualitative distinction between catering to the public's love of John Wayne westerns and catering to the public's fear of big fish.

Theater, I think, is in a worse way; the most serious theater in New York (that has an audience) is the occasional revival of O'Neill—or of someone else who's no longer with us. And I think Mr. Solzhenitsyn would agree that one way of recognizing a society's decadence is to note when its highest art is the revival of art from some time ago. The best show of paintings in New York last summer was the Monet exhibit.

It simply costs too much to make a movie or to produce a play that doesn't cater to some group-supported notion of a good way to spend one's time. And it costs too much to have a one-man or a one-woman show of paintings in a good New York gallery for the gallery not to be somewhat concerned with the newsworthiness of the item peddled to us as art. Art is not—or is only coincidentally—news. But in the media we are all news; we are either news, or we are out of the picture. It costs more than it used to cost to produce a book, too; but publishers can still afford to publish books that won't make money—and, fortunately, they still publish them.

An old friend, who'd been living abroad, was somewhat surprised—and miffed, I think—that *The World According to Garp* had spent twenty-plus weeks on *The New York Times* Best Sellers list. "I suppose you're happy about this," my old friend wrote, "but how do you like the company you're keeping?"

And it's true, it's no secret: most best sellers are terrible books. many—surprisingly—are not even readable books. But I could only tell my ungenerous friend that I am not always happy with the literary company I keep, either. Good readers, like good writers, are snobs about books.

In that glossy bookstore in New York last summer, with a copy of Richard Nixon's memoirs hidden under the table, some people came and told me that I'd autographed enough *Garp*.

"Only a few left," I said, encouragingly; and they looked sad, but resigned, and let me finish. I felt grateful to an Old Testament prophet like Solzhenitsyn for reminding me of the eccentric individuality a *real* book and a real author must possess. Thinking of him, I signed *his* name to Mr. Nixon's pathetic book: ALEXANDER SOLZHENITSYN.

Good reading is this country's salvation from what Mr. Solzhenitsyn calls "the revolting invasion [by] publicity, by TV stupor, and by [the] intolerable music" of our time. ▽

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By Dava Sobel

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At the Occidental Life Insurance Company of North Carolina, the Raleigh home office received such enthusiastic response to the "Physical Fitness Rates" introduced in August 1978 that it formed a separate subsidiary company—Financial Fitness, Inc.—just to handle the new business with joggers, swimmers, bicyclists, and tennis players.

"Our second customer," recalls FFI President Tom Smith, "was a female marathon runner from Fort Worth, Texas." To qualify for a discount on whole life insurance or term insurance, an applicant has to be at least twenty-five years old, and sign an affidavit saying that he or she does *not* smoke but *does* engage in any one of eight recognized aerobic activities (jogging, running, swimming, bicycling, handball, racquetball, squash, or singles tennis) for a period of at least twenty minutes, three times a week. A physical exam is also required—unless the prospective client is a marathoner, and can provide proof of having run in a race during the past year.

"We believe that people who don't smoke and who exercise regularly may extend their lives by as many as eleven to fourteen years," Mr. Smith says. "That's a market for a life-insurance company. We ought to reward them."

Other rewards are in store. Occidental plans to institute some *health* insurance with special fitness breaks by summertime, and then to extend the discount to property and home-owner policies as well. "People who take better care of themselves treat their belongings better, too," Smith reasons. "Nonsmokers, obviously, are the best risks for home-owners' insurance."

Although some half-dozen companies began fitness rebates in 1978, each plan is different, and each outfit has its own philosophy of what constitutes a good risk.

"To sign up for our 'Super-Standard' policy," explains Bruce Garand, vice president in charge of annuities at Paul Revere in Worcester, MA, "you have to have a good build, a history of family longevity, and good individual health. We don't make any specific requirements about an exercise program. We assume the good build to be evidence that you're doing something right."

By "good build," Garand means falling within the ideal height and weight ranges, according to the company's compiled charts. And here is where women get still another break—because Paul Revere uses the *same* height-and-weight chart for both sexes. The Super-Standard rates for the physically fit represent a 5 to 15 percent discount, depending on the individual. The savings increase with the applicant's age, and the minimum age is twenty-one. Incidentally, being a nonsmoker is not part of the qualifying criteria. Paul Revere—like its neighbor, State Mutual of Massachusetts—has been offering reduced rates on special nonsmokers' policies for about fifteen years. The cost of Super-Standard, according to Garand, is considerably lower.

Once an applicant has secured a fitness discount from Occidental or Paul Revere, the lower rate sticks for life—even if the person abandons exercise, gains weight, and takes up smoking. The companies count on their clients' desire to stay fit forever—but some do put a time limit on special rates at the outset.

If you're overweight and smoking when you purchase a life-insurance policy from Connecticut Mutual Life, you may be eligible for a 5 to 7 percent break after you diet and quit, according to Peter D. Moore, second vice president of the company's communications division in Hartford. But exercise was not a factor in Connecticut's fifteen-year-old "Preferred Risk Policy" until very recently.

"There's no *hard* evidence to support the statement that running can increase longevity," Mr. Moore explains. "We don't want to argue medicine. We believe in the value of exercise—I'm a runner myself—but running does not counter a family history in our underwriting procedures." Mr. Moore says that the company assesses various factors (including blood pressure, weight, and smoking habits), and will make allowances for exercisers. For instance, a person above the desired weight for Preferred Risk might not be disqualified if he or she were jogging or otherwise trying to get into condition.

In a related effort to promote the benefits of exercise, Connecticut sponsors what it hopes will become a nationwide program called "Run For Life." So far, its $90, fourteen-week course on how to become an educated runner has been offered to the general public twice in New York City (fall '78 and spring '79). Diplomates of the course, Mr. Moore says, by virtue of their improved condition, may qualify for a Preferred Risk premium. ▽



Achievement

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From time to time, you may find yourself really being overworked. Or overtired. Having too many cigarettes. Or too much coffee. Or even missing a meal.

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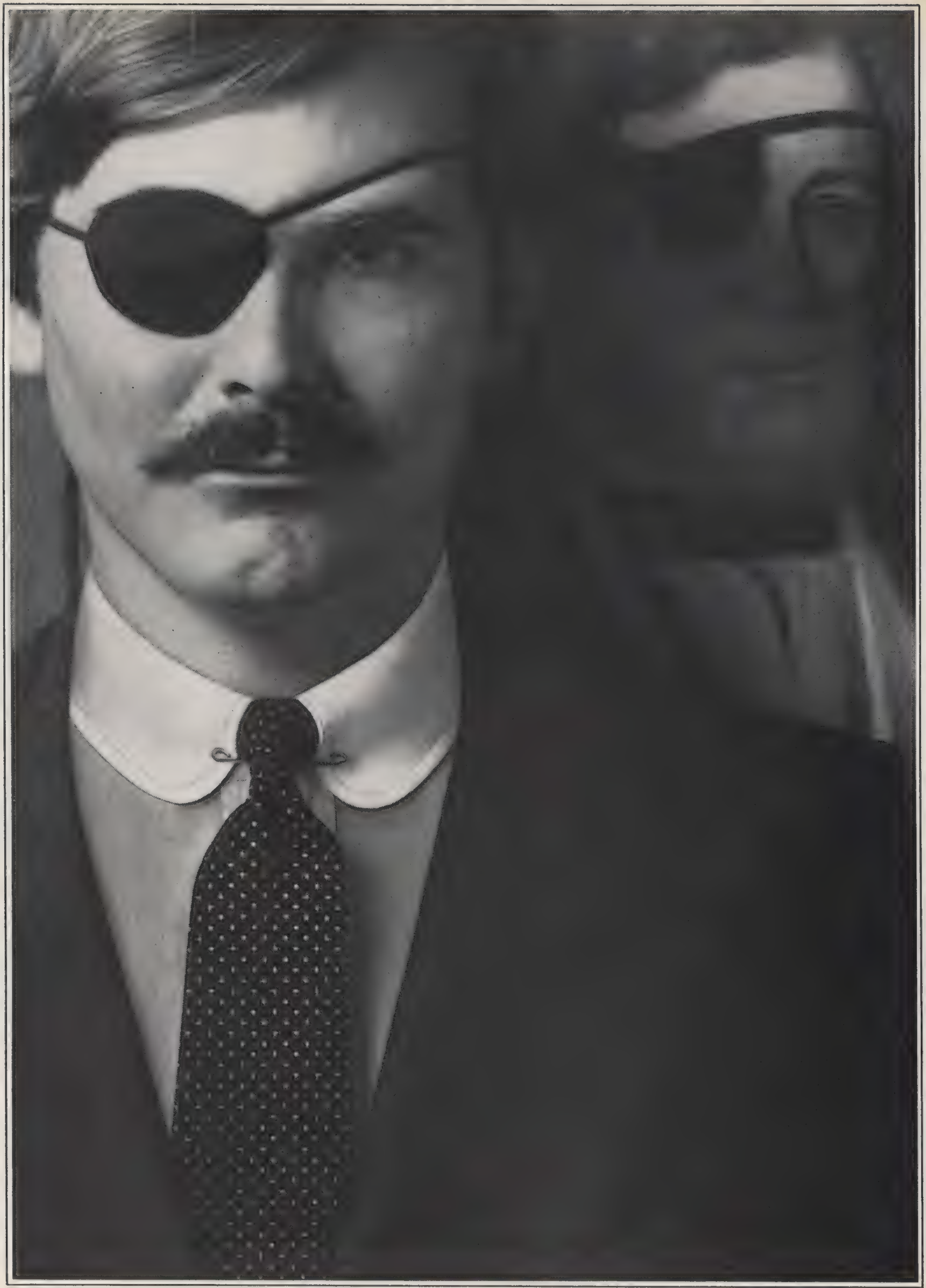
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The Winston collar

A short story by C.F. Hathaway

Fiction is not our intent here. Fashion is. And short collars are the fashion news. Never has so much impact been made by so little. Hardly a shirt drawer in the country counts itself updated without a short collar in its midst.

Fashion not faddism

Since fashion is our aim, let's set the record straight from the outset: we at Hathaway are not advocates of extreme



The Canterbury collar

anything. Except good taste. But we will defend a man's right to be stylishly adventurous. And offer him a shirt to do it in. That's why Hathaway offers a complete range of short collars—even collarless shirts.



The Edinburgh collar

Didn't I see you in Surrey?

The five collars you see here are the ones we feel are destined to be the most popular. They're our British collection. All modeled after the spanking white detachable collars of an era when panache was expected. We need hardly remind you of the impeccable Duke of Windsor, the devastating Doug Fairbanks. And now, Hathaway has re-created that splendid look in its British collection.

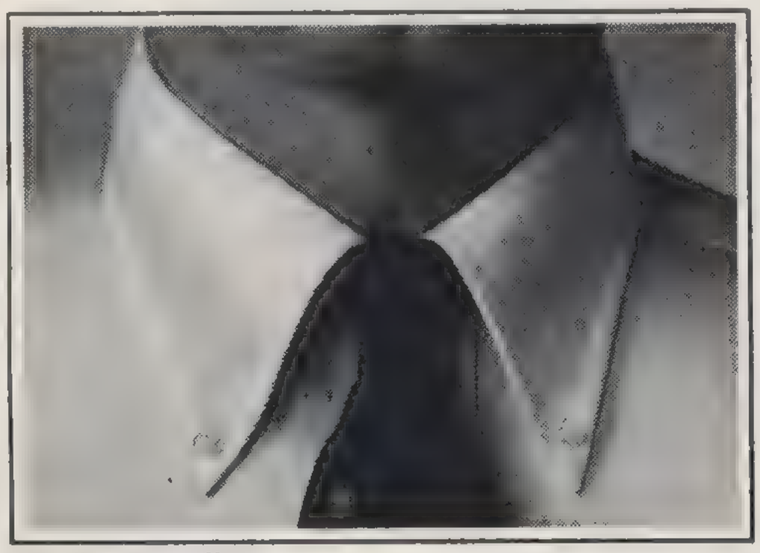
The Canterbury collar (top picture, first column), like all Hathaway collars, has been carefully hand-turned. Marvelously versatile, it can be worn with or without a pin. Striking, either way.

For an equally dapper effect, we next draw your attention to the Edinburgh collar (bottom picture, first column). Its neat blunt edges hug the knot of your tie. But not your neck. So you can look slim and trim without strangling.

Traditionally untraditional

The Stuart (shown in this column) is recommended to those gentlemen who follow the old tradition of having their cake and eating it too. The Stuart reflects all the freshness of the new short look in collars, while retaining all the easy style of a classic button-down.

The London Straight (top picture, third column) is another excellent starting point for easing into short collars.



The Stuart collar

It follows the lines of a traditional Hathaway dress shirt. The points have simply been trimmed one-eighth of an inch. You might say for emphasis.

Rounding out the point

Of course, Hathaway did not create a reputation for lasting quality without learning how to attract front-runners: the men who can spot a trend and exploit it for their own benefit. For them we offer the Winston (main photograph). It's named for that great British leader, because we consider it the leader of our collection. Startlingly new, yet elegantly reminiscent of a more gracious time in history, the Winston combines the boldness of the new shorter length with the charm of rounded edges. It's disarming. It's clever. It lets the world know you can glean from the newest trends exactly what suits your style.



The London Straight collar

The Winston, like any style you see here, is available in more colors and fabrications than room allows to list. From luxurious imported cotton. To the crispest easy-care blend.

Short and to the point

Of course, no man wears a dress shirt alone. A dress shirt is merely the cornerstone of his complete look. A shirt with character and verve can add new life to an old suit or jacket, which in turn does wonders for the man in it.

As always, Hathaway leaves image up to every man's individual discretion.



The Winston collar

If a gentleman prefers his collars long, long may he wear them. But we feel it is our sworn duty to let our many valued customers know what's happening before it has happened. And to offer only those "happenings" in the best taste. Because in a world which frequently compromises taste, Hathaway doesn't.

Beauty Q & A

Whether you have your eyelids done or your nose or your whole face, cosmetic surgery calls for very gentle aftercare

A plastic surgeon performing a facelift detaches the skin of the face and neck from the underlying tissues, lifts it to a tauter position, removes the excess, and stitches the skin back together in a configuration that may make the patient look five to fifteen years younger. For about a month after the operation, however, the face may appear bruised and swollen. Nose reshaping and "mini-facelifts," though less expensive, also leave tender spots that take just as long to heal completely.

For advice on how you should wash your face and hair and make up during this sensitive time—and forever after—we spoke to Dicran Goulian, Jr., M.D., attending surgeon in charge (plastic surgery) at The New York Hospital-Cornell Medical Center, and to skin expert Georgette Klinger, the director of the Georgette Klinger Salons.

Q How long is the recovery period after a facelift?

A Dr. Goulian: People vary enormously. Some are hardly black and blue at all, while others look as though they've been hit repeatedly. After three to three-and-a-half weeks, however, most of the black and blue marks are gone. The swelling may last two to six months, although it is not usually noticeable after the first month. The improvement in appearance can't be appreciated immediately, and people should be prepared for this fact. Surgery, I remind them, is a form of injury. The injured skin will flake and appear to be dry. Another consideration is that some surgeons also use acid treatments—or chemical peels—on the lines above the upper lip, and these substances may leave the area permanently discolored.

Q When do the stitches come out?

A Dr. Goulian: Most facelifts I perform include blepharoplasty—the smoothing out of the eye area. The stitches above the eye and in front of the ear stay in for about four days. The sutures in the scalp hair, which carry the major weight, are removed after two or three weeks, and the scalp is wrapped in a protective cap for the first four to seven days of that time.

Q What combination of medical and cosmetic care do you advise?

A Dr. Goulian: I tell my patients to use ice for the swelling, and I prescribe an antibiotic ointment to apply on the suture lines every day until the stitches are removed—as these areas are potential infection sites. When the cap comes off, I think it's fine for patients to shower and wash their hair daily. I suggest they go to a good salon for skincare and makeup consultation. Good skin care is something everyone should work at, but a woman is more receptive to this advice after she's met the expense of surgery—this is when she is highly motivated.

Q What are the special problems of post-surgery skin and hair?

A Miss Klinger: Our clients often complain that their skin feels tight and dry, and may itch for several weeks afterwards. Some of them have come to us with blood caked in their hair, and a few continue to bleed around the stitches for several days after they get home. We gently and hygienically remove the caked blood. If necessary, we avoid the wound altogether while washing only the hair behind it. We find that most women's hair requires conditioning after the facelift operation.

Q How soon after surgery do clients try to see you?

A Miss Klinger: It is best to stay home and pamper yourself with ice applications for at least a week. But some people feel miserable and need to do something to improve their spirits, so they come in. After the skin has totally healed, a woman must plan a whole new program—including diet and exercise—to complement her more youthful-looking face.

Q Which cosmetics are safe after facelift surgery?

A Miss Klinger: Liquids only—or preparations that liquify on contact with the skin. Softening treatments—lubricants—are what feel best at this time. Anything containing alcohol will aggravate the dryness and itching. You must treat the skin very gently, being careful never to push or pull or tug. All cleansers and cosmetics should be patted on with a feather touch.

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PHOENIX — Diamond's — all stores
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FT. SMITH — Anne's Intimate Fashions
HOT SPRINGS — Elta's Ru'el Shop
LITTLE ROCK — Barbara Graves Intimate Fashions
NEWPORT — Angela's
STUTTGART — Majestic Dresses

CALIFORNIA
SO CALIFORNIA — Bullock's — all stores
GLENDALE — H. S. Webb & Co. & Redlands branch
HUNTINGTON PARK — Wineman's
LOS ANGELES — Lucieen's
MISSION VIEJO — Wineman's
PLACENTIA — Wineman's
RIVERSIDE — Harris Co
SAN BERNARDINO — Harris Co
SAN DIEGO — Walker Scott
SANTA BARBARA — Operation Petticoat — State Street & Picadilly & Goleta branches
SYLMAR — Rasmussen's & Granada Hills branch
VENTURA — Scott's Apparel

COLORADO
May D & F — all stores
BOULDER — Brooks-Fauber, Inc. • The Underworld
COLORADO SPRINGS — Jan's • The Underworld
CRAIG — LaMaison Chic
DENVER — Fashion Bar — all branches
GUNNISON — Jacque's

CONNECTICUT
DANBURY — D. M Read
TRUMBULL — D. M. Read

FLORIDA
FT. LAUDERDALE — Britts Dept. Store • Miss Martha of Ft. Lauderdale
GAINESVILLE — Belk-Lindsey
JACKSONVILLE — Helen's • Her Place • Methodist Hospital Gift Shop • Second Glance • The Understatement
LAUDERDALE BY THE SEA — The Lingerie Shoppe
MIAMI — J. Byron's
NORTH MIAMI — Flamingo Uniforms & Foundations
OCALA — Belk-Lindsey • Chest 'n Drawers
TALLAHASSEE — Gayfers

GEORGIA
ALBANY — Belk-Hagin • Gayfers
AMERICUS — Belk-Hagin • The Casual Shop
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ATHENS — Belk
AUGUSTA — Belk — all stores
BRUNSWICK — Belk-Hudson
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WARNER ROBBINS — Belk

IDAHO
BURLEY — B-Mary Shop
KETCHUM — Undercover Agency
TWIN FALLS — The Paris

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CHICAGO — Chas. A. Stevens & Co. — State Street & branches
MT. VERNON — Mammoth Dept. Store
OLNEY — As You Like It

INDIANA
L. S. Ayres — all Indiana stores
INDIANAPOLIS — Lazarus Dept. Store

IOWA
Younkers — most stores
AMES — Bobby Rogers
CEDAR RAPIDS — Armstrong's
MASON CITY — Bergo's
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ASHLAND — C. H. Parsons
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MARYLAND
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WALDORF — Peeble's

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BOSTON — Jordan Marsh
MALDEN — Lady Grace

MICHIGAN
MIDLAND — LaFemme Lingerie
PLYMOUTH — Van Dam's

MINNESOTA
BEMIDJI — Wilson's
DULUTH — Glass Block — Miller Hill Mall
WINONA — H. Choate & Co

MISSOURI
COLUMBIA — Neate's
FULTON — Blattner's
ST. CHARLES — Dressing Room
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NEVADA
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CALDWELL — J. M. Towne
ENGLEWOOD — Adele & Agnes
JERSEY CITY — Marion & Rose
MONMOUTH MALL — LeBody Boutique
MORRISTOWN — M. Epstein & branches at Livingston & Sommerville
PARAMUS — B. Altman
PERTH AMBOY — Paramount
PRINCETON — Edith's Lingerie
SEASIDE PARK — B & B & Lavalette branch
SHORT HILLS — B. Altman
TOMS RIVER — Reynolds Bros. & branches at Sommerville, Hackettstown & Manahawken
WAYNE — J. M. Towne

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ALBUQUERQUE — Midnight Lace
ARTESIA — Marsh's
CORONADO — Kistler-Collister
FARMINGTON — Eddie Lou's
LOS ALAMOS — The Country Carousel

NEW YORK
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HOWARD BEACH — Cavalier Jr
JACKSON HEIGHTS — Dorothy Zucker, Inc
JAMAICA — Gertz & branches at Flushing, Hicksville & Massapequa
LATHAM — Boston Store
MANHASSET — B. Altman
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PORT JEFFERSON — Redfern Shop, Inc
RICHMOND HILLS — Perlous Corset Shop
ST. JAMES — Intimate Apparel Shop
SAYVILLE — The Bra Shoppe
SCHENECTADY — Boston Store
WHITE PLAINS — B. Altman
WOODBURY — Can Can Lingerie, Inc
WOODMERE — Alans Always

NORTH CAROLINA
Ivey's, Carolina's — Asheville, Cary, Chapel Hill, Charlotte, Gastonia, Greensboro & Raleigh
ASHEBORO — Belk-Yates
ASHEVILLE — Belk
BOONE — Belk
CARY — Hudson-Belk
CHAPEL HILL — Belk-Leggett • The Night Gallery
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COLUMBUS — Lazarus Dept Store
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IRONTON — The Leader
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ALBANY — Broadway
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PORTLAND — Broadway — Downtown & Jantzen Beach branch • Lipmans — Washington Square only
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HARRISONBURG — Leggett
LYNCHBURG — Leggett-Pittman Plaza
MANASSAS — Leggett
NORFOLK — Leggett
PORTSMOUTH — Mademoiselle II
RICHMOND — Thalhimer's — all stores
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SALEM — Leggett
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WASHINGTON
VANCOUVER — Broadway

WEST VIRGINIA
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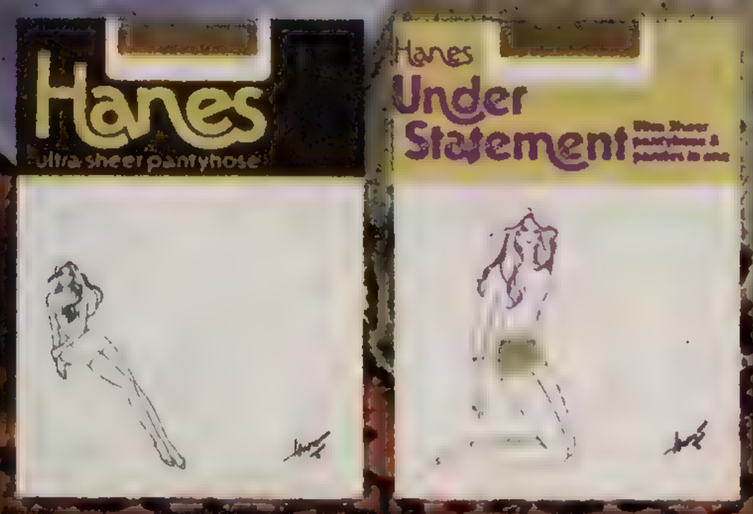
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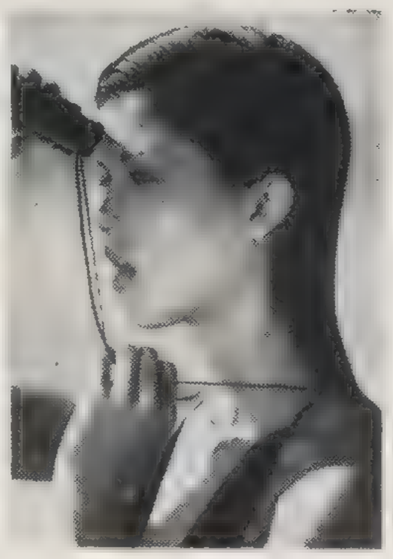
A streak of good news! What Leslie Blanchard of the Private World of Leslie Blanchard does! It's really a sunlit streak...and done with real color. You are going to be seeing a lot more of this use of color to highlight. Or to lowlight—tints will be used to give emphasis and a depth of shade to single strands. (In other words, going the opposite way to what you usually have done.)

Time for a refill! Fillers are something you should know about—especially the way Leslie Blanchard uses them to prepare hair for tinting so that it takes color evenly. Great, too, the shine it gives hair in the process.

Other new ways to sun your hair: rinsing it in some good cognac—like Hennessy's—is one heady '79 discovery! It gives your hair lots of lights. At Rose Reti's salon in New York, 128 East 56th, the "conditioning drink" is a mix of cognac and honey. (Miss Reti calls it her Brandy Rinse.) . . . One shampoo to make the most of your hair's own shine—Ogilvie Highlights. . . . Stroke of brilliance: the "sunlights" you brush on yourself—with Clairol Hair-painting Kit (one for blonds, one for brunettes).



Big photo, above: Angelo Tarlazzi sequined scarf. Earrings, Bonwillum Designs. Details, next to last pages. Hair by John Sahag. Left and right above: Hair, Marc Pipino of Pipino-Buccheri Salon, NYC. Above right: Elsa Peretti of Tiffany earrings.



Color fast! Because blond and red shades have a tendency to "turn" or look washed-out in artificial light, Rose Reti has come up with a new method of true-ing up color (fillers, again!) so they hold their own in any light. . . . More color to be trusted—a special process called Orolighting: Julio of Le Salon (16 W. 57 St., New York City) first "lifts" tarnished color, then "fills in" the hair with golden henna—14k shine!

HENNA IS KENNETH BATTELLE'S PRESCRIPTION FOR HAIR THAT'S HARD TO MANAGE. EITHER FINE-TEXTURED: "HENNA COATS THE HAIR AND MAKES EACH STRAND SEEM HEAVIER, THICKER—THAT'S BODY!" OR CURLY, WITH A TENDENCY TO FRIZZ: "THE EXTRA WEIGHT SOMETIMES MAKES THAT FRIZZ LOOK MORE LIKE CURL—AN ILLUSION, BUT IT WORKS." WHAT'S MORE, "ANY HAIR COLOR THAT HAS AN ASHY TONE TO IT WILL NEVER LOOK SHINY, NO MATTER HOW HEALTHY, BECAUSE IT ABSORBS RATHER THAN REFLECTS LIGHT. HENNA CAN OVERCOME THAT, GIVES THE HAIR A SHEEN." KENNETH'S AGENDA FOR HENNA TREATMENTS: ONCE A MONTH THE FIRST THREE MONTHS FOR A GOOD BASE, THEN THREE OR FOUR TIMES A YEAR. HIS SALON: 19 E. 54 ST., NYC.



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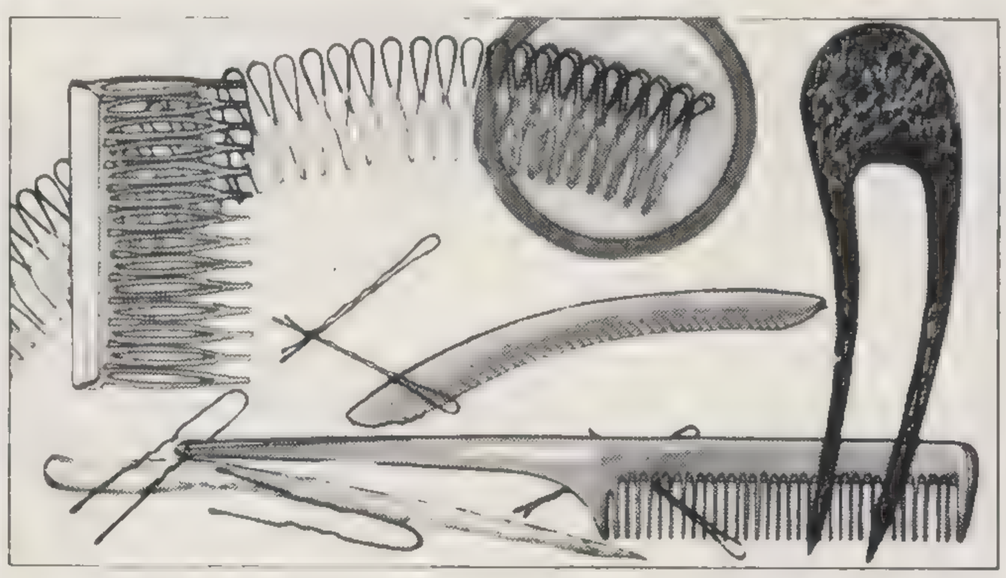
How to avert disasters—lots of zero-hour expert tips



Above: Neck ropes, Ellen Designs for Robert Originals. Ann Peerce earrings. Stores, next to last pages. Hair, Garren at The Plaza.

Number-one priority: a good cut! If and when disaster does strike—guests arrive and your hair is soaking wet, for instance—then at least you can towel dry and be back on top of the situation in a matter of minutes. The best kind of cut is one that goes along with your hair's texture and tendencies. If your hair doesn't seem to want to do anything, Bruno of Le Salon in New York recommends a Zigzag permanent—it is done on the slant and leaves no line, so it always towel dries into a terrific shape.

Last minute setting lotion? If you run out, try diluted grapefruit juice: one part juice to two parts water. Rinse this through your hair, towel dry, then while still slightly damp, put rollers in or finger set—the grapefruit juice holds the wave . . . and adds body, too! . . . That's a tip Richard Stein of The Madison Group in New York gave us. Here is another great one of his: if you don't have rollers, use any size cotton balls, wrap your hair around, and secure them with toothpicks. This way, you also avoid breakage. . . . Another tip? Richard says: Vitamin E capsules are great for sleeking hair back. Simply break open a couple, rub the contents in your hands, then smooth into your hair.



● IF, SAYS RICHARD LINDSTROM, CREATIVE DIRECTOR OF PANTENE, YOU USE A HOT OIL TREATMENT—WHICH OFTEN LEAVES A RESIDUE—FOLLOW THE TREATMENT WITH A SHAMPOO FOR OILY HAIR. THIS IS A GREAT HELP IN GETTING THE OIL OUT. . . . *AND* BE SURE THE WATER YOU USE TO SHAMPOO WITH AFTER THE HOT OIL TREATMENT IS *COOL*. THIS IS VITAL!

Yves Claude, of the Yves Claude salon, in New York, has this office tip: "Stash coated rubber bands, hair combs [above], hair picks, and silk cord in a drawer of your desk." . . . Clive Summers of the Clive Summers Salon in the Olympic Tower in New York is all for keeping a tube of lanolin within reach if hats tend to flatten your hair: "When you take your hat off, wet your hands, spread a dab of lanolin and crunch your hair . . . that bounces it up again."

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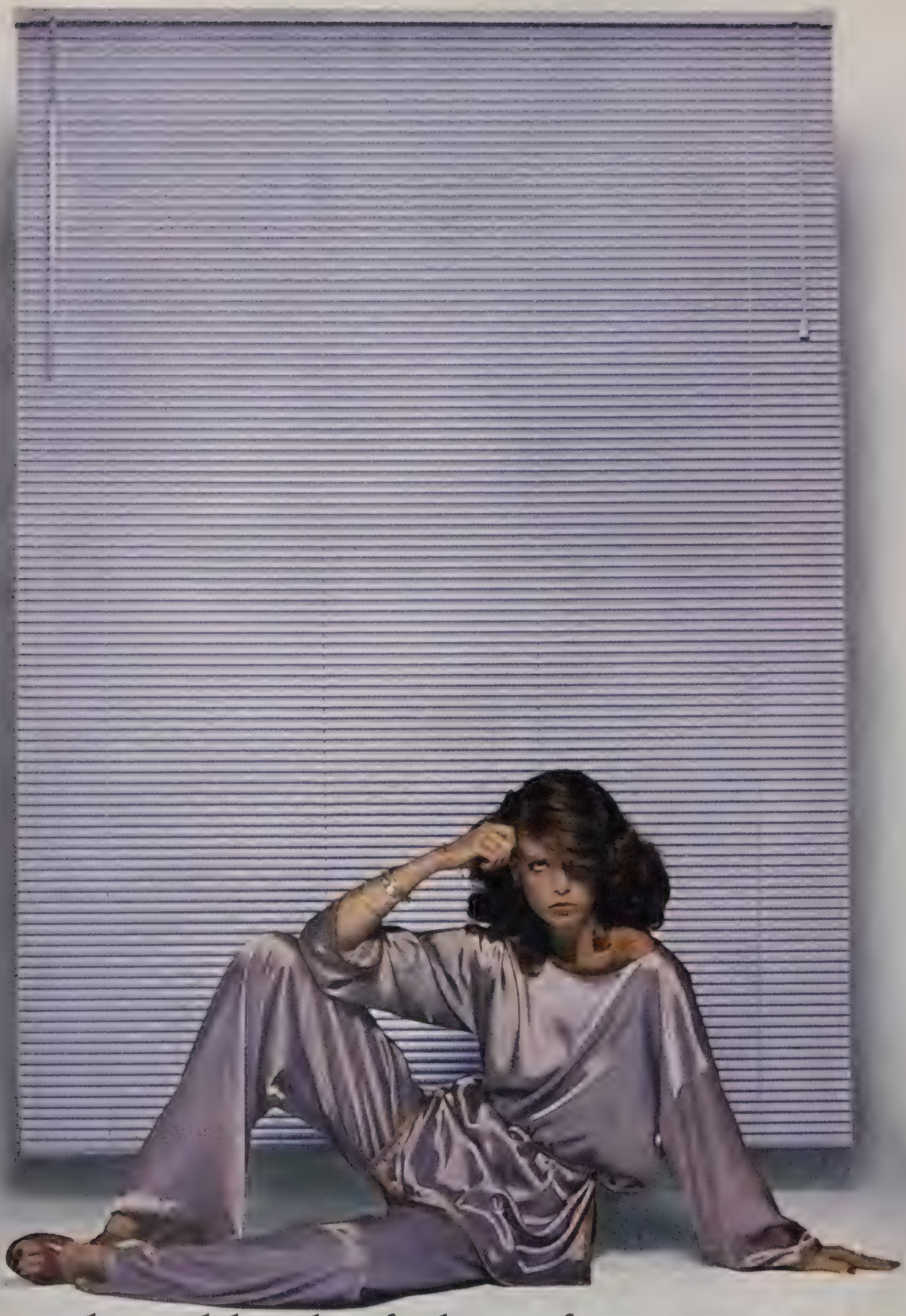
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YOUR LETTERS

(Continued from page 24)

personal intrigue since she was the only person I had ever known publicly or personally with my first name. After reading your informative article about this dynamic woman, I realized I have much to live up to. Thanks for helping me shake the lethargy of the 1970s in an effort to live up to my "namesake."

Marietta Burckett
Washington, DC

I am writing to you concerning the article on Marietta Tree ("People Come First," in the January issue). As a junior at St. Timothy's school in Maryland, I do not feel your description of it as ". . . a rigorously Episcopalian all-girls school . . ." was accurate. Certainly, it is the Episcopal diocesan school for Maryland, and as such, must be religious to an extent. However, I would say—and I believe most of my school friends would agree with me—that it is quite nondenominational regarding the weekly chapel on Sundays. These chapels are usually not religious at all; they will most likely be a discussion of world hunger led by a visitor or a scene from a play presented by two teachers. The only religious service we have is a voluntary communion service once a week, to which anyone is invited. The only manner in which the school might be described as "rigorous" would perhaps be academically; religion is purely a matter of preference. And, as an afterthought, I'd like to add that the "sole index to a girl's popularity with boys" is no longer "the pile of mail" she receives, but is probably more likely to be the number of male visitors and phone calls from boys that she receives!

Diana C. Helander
St. Timothy's School
Stevenson, MD

EDITOR'S REPLY: *Times have changed since Marietta Tree went to prep school—as Ms. Gross pointed out—and so, evidently, has St. Timothy's.*

Subscribing to discipline

Amy Gross has given me a new lease on life with her "The New Discipline" (January). I have read it three times, underlining the points that apply to me and writing notes to myself along the margin. It is such a positive approach to a battle I've been fighting all my life. Very refreshing!

Because of this one article, I have decided I cannot live without Vogue and have subscribed! Thanks also for "The Scarsdale-Diet Rage" by Melva Weber.

Kelly Bradley
Roanoke, TX

Change our face?

I have been a reader of Vogue for many years and have seen new layouts, designs, and fashion come and go . . . I have a suggestion to make concerning your cover.

When was the last time Vogue featured contemporary illustration (fashion, general, or graphics) on the cover?

I think it would be a welcome change for perhaps every other issue. It would be a terrific way to show new artists and their work—each art would pertain to the central theme of each issue. . . . Michele Franke
Phoenix, AZ



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Photo by Gideon Lewin

Talking about... Art

Museum as a work of art...artwork as environment...painting as sculpture ...and outsiders who are in

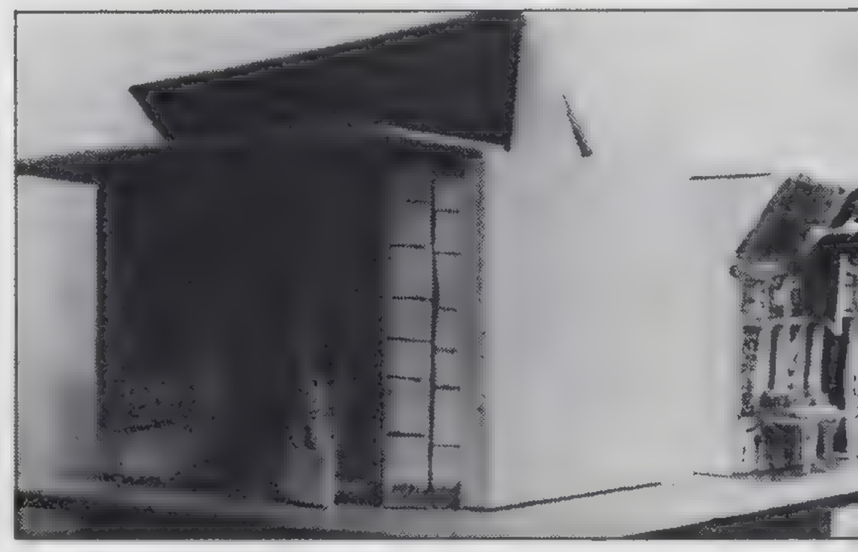
By Barbara Rose

MORGAN LIBRARY MEETS HUDSON RIVER MUSEUM

This month, one of the most exciting of art shows, *Michelangelo and His World: With Drawings from the British Museum,* a collection of some of the Renaissance master's greatest drawings, is to be seen at The Pierpont Morgan Library in New York. In a typically contemporary image feedback, the Morgan Library has itself become the subject of a work of art. Asked to design a bookstore for The Hudson River Museum in Yonkers, New York, Pop artist Red Grooms decided that one entrance should be a humorous, low-comedy version of that temple of high art — the Morgan Library. So now the Grooms-style wallboard and Masonite mini-Morgan is the way into the museum bookstore.

A clever pun on the relationship between the unique hand-illustrated manuscripts commissioned by aristocratic princes and prelates and the world-famous Morgan Library that now houses them, Grooms's Bookstore reveals how printing has democratized culture, so that a mass public may now buy paperbacks reproducing masterpieces of the past in museum bookstores! The Hudson River Museum's Bookstore is Grooms's first permanent installation in a museum collection, and it is typical of Grooms's mixture of the goofy, the grotesque, and the good-natured guffaw at the pieties of high culture.

With new director Richard Koshalek (formerly of The Fort Worth Art Museum and the Walker Art Center), The Hudson River Museum has taken on new life. A big show of Hudson River school paintings, curated by art historian Barbara Novak, is planned; and, recently, a new environmental work including projections and sound by multimedia artist Robert Whitman was commissioned. Whitman, who was a pioneer of Happenings along with Red Grooms, Claes Oldenburg, and Jim Dine, is the only one of the group to have remained essentially a performance artist whose primary material is time.



Once the home of financier J.P. Morgan, now a museum's witticism by Red Grooms

LADIES NIGHT

This month "The Dinner Party," an environmental work by Judy Chicago, will be on view at the San Francisco Museum of Modern Art until June 17. The culmination of nearly five years of work by over two hundred people, "The Dinner Party" is a massive homage to women in history. It features a triangular table with places for thirty-nine mythological and historical women beginning with the mother goddess Gaea, including Sappho, Eleanor of Aquitane, Elizabeth I, Susan B. Anthony, and ends with Georgia O'Keeffe. Under the table is a tiled floor with the names of 999 other women of achievement. The place settings and linen are all designed and made by artists as a tribute to the cultural and historical achievements of women.

CUBISTS "IN THE ROUND"

The Planar Dimension, an exhibition organized at The Solomon R. Guggenheim Museum in New York by Margit Rowell, focuses on objects made in Europe 1912-1932 that are somewhere between painting and sculpture. Inspired by painting, they are made up of the "planes" that characterize Cubist construction. The show includes works by Picasso, Miró, Max Ernst, Lipchitz, Archipenko, Lissitzky, and Schwitters.



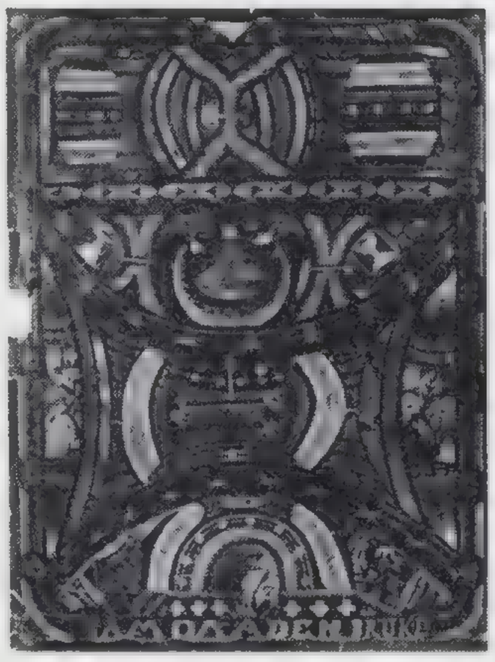
"Detachable Figure (Seated Musician)," by Jacques Lipchitz; painted wood, 19¾ inches high. Collection of Yulla Lipchitz

ART BOOK OF THE MONTH

***The Decorative Designs of Frank Lloyd Wright* by David A. Hanks (E. P. Dutton): this lucid, well organized, and smartly illustrated book on Wright as a designer of ornament, furniture, glass, etc., is eminently attractive, informative, and readable. Biographical data relate the architect's life to his work and provide additional interest.**

CONNOISSEURSHIP

At the National Gallery of Art through May 13, the exhibition *Berenson and the Connoisseurship of Italian Painting* reveals the methods of the man who was responsible for the purchase of many of the Italian paintings in the National Gallery's outstanding collection, one of the most controversial figures in the history of art. To aid the connoisseurs of the future, the graduate school of the City University of New York is sponsoring a benefit opening of an exhibition of monotypes by American Post-Impressionist Maurice Prendergast at the Davis & Long Company, 746 Madison Avenue.



OUTSIDERS AS INSIDERS

Assembling the work of an important group of twentieth-century artists whose works appear to have no connection with the tradition of modern art, *The Outsiders,* organized by the Arts Council of Great Britain at the Hayward Gallery in London, includes artists who work out of personal obsession, seemingly without any precedent. The work has a visionary quality. Neither naive nor Sunday painters, *The Outsiders* try to imitate nature; but, untrained and unsophisticated, they usually end up producing marvelously imaginative works that have less to do with an outer world than with an inner world of compulsion and strange obsession.

"Samoaaden Bridge," pencil on paper, 1904, by Adolf Wölfli



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To demonstrate the versatility of The Gallery Collection, Eljer commissioned the creation of a collection of dramatic new bathroom designs called "Inspirations". For your copy of a 48 page booklet containing these bathroom designs, plus complete data on The Gallery Collection, send two dollars to "Inspirations," Eljer, Wallace Murray Corporation, Dept. V, Three Gateway Center, Pittsburgh, Pa. 15222.

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FOOD

Summer preview —the light touch

A first look at dishes that say "winter's over"

By Arthur Gold and Robert Fizdale

Time now to phase out cold-weather food—rich heavy stews, meals-in-themselves soups—and start to enjoy light attractive dishes that will take you right into summer.

Here, from our food writers Arthur Gold and Robert Fizdale, a first look at warm-weather eating—recipes for seafood salads tossed with crisp vegetables, lighter-than-air chicken puffs, mustard chicken, lamb kebabs that could celebrate the return of outdoor cooking and another season in the sun.

CHINESE CAULIFLOWER AND SHRIMP SALAD

six servings

1 small cauliflower, broken into small flowerets
Salt
18 large cooked shrimp, peeled and halved
1 tablespoon canned drained sliced pimentos
1 tablespoon finely chopped scallions
½ head iceberg lettuce

Sauce ingredients:
1½ tablespoons soy sauce (such as Kikkoman)
¾ teaspoon Japanese sesame oil (available in supermarkets)
Freshly ground pepper

Put cauliflower into lightly salted boiling water. Boil 3 minutes, run under cold water to stop cooking, and drain thoroughly. In a bowl, combine cauliflower, shrimp, pimentos, and scallions.

Mix soy sauce and sesame oil together, add a twist or two of freshly ground pepper and pour over cauliflower salad. Mix salad and dressing several times. Serve slightly chilled or at room temperature on bed of shredded lettuce.

T'ANG CRAB-MEAT SALAD

six servings

2 cups fresh or frozen lump crab meat
2 cucumbers
6 radishes
1 tablespoon fresh coriander leaves (or parsley sprigs)
2 tablespoons soy sauce
3 tablespoons mild vinegar
1 teaspoon sesame oil
2 teaspoons sugar (or a small package of Sweet'n Low sugar substitute)
Paprika

Remove all bits of cartilage from crab meat and break into small pieces. Peel cucumbers and cut into very thin slices. Cut radishes into very thin slices. Mix all in bowl with coriander leaves.

Combine soy sauce, vinegar, sesame oil, and sugar, mix well, and pour over salad. Sprinkle with paprika and serve cold. The coriander, which can be found at Chinese and Spanish grocers (where it is called cilantro), adds a distinctive pungent flavor. Taste it first: some people loathe it, others adore it.

POACHED CHICKEN PUFFS (Quenelles de Poulet, Orient Express)

four servings

Sauce ingredients:

1 can jellied chicken consommé (about 1½ cups), at room temperature
1 tablespoon cornstarch
1 tablespoon sherry

Quenelles ingredients:

1 large chicken breast, skinned, boned, with all tendons removed
1 teaspoon cornstarch
½ teaspoon each salt and white pepper
1 tablespoon sherry
5 egg whites

Poaching liquid:

2 cans jellied chicken consommé (about 3 cups), at room temperature
1 tablespoon sherry
1 teaspoon soy sauce

Prepare sauce by mixing 3 tablespoons of consommé with cornstarch into a smooth paste. Heat remaining consommé and stir cornstarch paste into it, pressing any lumps against side of pot with back of a spoon to dissolve them. Stir in sherry and boil till slightly thickened. Remove from heat and reserve.

Cut chicken into strips or cubes and place in bowl of food processor along with cornstarch, salt, and pepper. Purée till smooth, then while still running, pour in second tablespoon of sherry very gradually till absorbed and you have a completely smooth paste. (Can also be done in a blender at low speed, turning motor on and off and adding sherry gradually from beginning of process.) The whole process in food processor will take about 10 seconds—in blender a bit longer. Add one egg white and process for 2-3 seconds more till absorbed. Place mixture in fairly large bowl.

Beat remaining 4 egg whites till stiff but not dry with hand beater or electric mixer. Fold into chicken paste lightly but thoroughly.

Combine poaching-liquid ingredients and pour into large skillet so that it is about ¾-inch deep. Bring to boil. Using two tablespoons dipped in cold water, shape sticky chicken paste into oval balls and drop them, one at a time into boiling poaching liquid, using one spoon to scoop paste out of other. They must not be too close together, so do them a few at a time for about a minute. Then turn each one over and cook another minute or so. The liquid should be kept between a boil and a simmer. As they are cooked, keep them warm on a platter while you cook the others. Reheat the sauce and pour over the chicken puffs or pass sauce separately. The puffs have the gossamer lightness of a well-made soufflé and are guaranteed not to put an ounce on you.

(Continued on page 188)



SUMMER FOOD PREVIEW

(Continued from page 187)

Variation: Substitute 20 large peeled shrimp for the chicken to make 1 cup paste or use 10 shrimp and half the chicken breast combined.

RATATOUILLE, CHINESE STYLE

four servings

2 cloves garlic
1 medium-sized eggplant
2 large (or 4 small) zucchini
1 ripe tomato
6-8 scallions
2 tablespoons sesame oil or olive oil
20 large shrimp, uncooked but peeled and halved
⅓ cup jellied chicken madrilène, at room temperature
1 tablespoon soy sauce
1 tablespoon Pernod (or sherry)
Salt and pepper (optional)
Optional: 1 cup boiled rice

Press unpeeled garlic cloves through garlic press, or peel them and chop very fine. Do not peel eggplant but trim ends and cut into ½-inch cubes. Drop eggplant into boiling water for 2-3 minutes and drain immediately. Trim ends of unpeeled zucchini and cut into quarter-inch slices. Peel tomato, cut in half crosswise, squeeze out as much juice as possible and remove seeds. Chop very coarsely. Slice scallions into quarter-inch rounds.

Set 12-inch wok with a cover on wok ring and heat over high flame. Dribble oil around all sides of wok. When oil is really hot, add shrimp and stir-fry for 2 minutes by moving them constantly with a wooden spoon or a flexible spatula. Remove and reserve shrimp.

Add all the vegetables and stir-fry for a minute or two, dribbling a little more oil around edges of hot wok if needed. Add consommé, soy sauce, Pernod, and salt and pepper if desired. Stir once more, cover, and cook over medium heat for another minute or two until vegetables are somewhat tender but still crunchy. Remove cover, add shrimp, raise heat, and stir-fry for a minute or less. Serve at once, with boiled rice if desired.

MOROCCAN MEATBALLS

four servings

1 cup coarsely chopped onions
2 cups very finely chopped onions
¾ pound ground round steak
1 tablespoon uncooked rice, pulverized in food processor or blender
4 teaspoons cumin
1 teaspoon coriander
1 cup finely chopped parsley
1 teaspoon salt
½ teaspoon freshly ground pepper
2 tablespoons tomato paste
1 small can peas, drained

Put ½ inch water in large heavy frying pan, stir in coarsely chopped onions, and bring to simmer. Mix thoroughly all remaining ingredients except tomato paste and peas and shape into 1½-inch meatballs. Place in frying pan and simmer gently for 25 minutes. Stir tomato paste and an additional bit of cumin into liquid in pan and cook just long enough to heat them. Taste and correct seasoning of sauce and serve.

TOMATOES PROVENÇALES

four servings

2 ripe tomatoes
Salt and freshly ground pepper to taste
4 Finn Crisp crackers
4 teaspoons chopped scallions or shallots
4 teaspoons fresh parsley
2 cloves garlic, put through garlic press
1 teaspoon olive oil

Cut tomatoes in half horizontally. Sprinkle with salt and pepper to taste. Put remaining ingredients *except* oil in bowl of food processor or blender and blend till finely chopped. Sprinkle this mixture over tomatoes. Dribble a bit of oil on each and bake for 30 minutes in 300° oven.

LOW-CALORIE YOGURT

six servings

1 quart skim milk
⅓ cup nonfat powdered milk
1 package imported Bulgarian yogurt starter (or 1 heaping tablespoon commercial yogurt)
To be made in Salton Yogurt Maker

(Continued on page 190)

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IDEACOMO



SUMMER FOOD PREVIEW

(Continued from page 188)

Heat milk just to the boiling point. Remove from heat. Stir in powdered milk with thermometer-spoon, pressing out lumps with back of spoon. Let cool till thermometer drops to "add starter" mark. Stir in yogurt starter or commercial yogurt, mixing well and pressing out all lumps. Pour into Salton Yogurt Maker cups. Cover them and plug in for 10-11 hours, setting timer to the hour when it should be disconnected.

CHICKEN TAJ MAHAL

four servings

2½-pound chicken, cut into quarters
2 cups low-fat yogurt
2 teaspoons cornstarch
1 large clove garlic, squeezed through garlic press or peeled and chopped fine
1 teaspoon powdered coriander
½ teaspoon cayenne pepper
1 teaspoon ginger
½ teaspoon cumin
2 teaspoons salt
1 teaspoon curry powder
Juice of ½ lemon

Wipe chicken pieces with damp cloth and remove all excess fat. Place in bowl or on platter.

Put yogurt in a pot and beat with fork till rather liquid. Dissolve cornstarch in 2 tablespoons water and mix into a smooth paste. Add to yogurt and bring just to boil, stirring constantly and rubbing out any lumps. Reduce heat to low and cook, uncovered, for about 5 minutes or till yogurt has thickened. Pour into a bowl to cool. Stir in all remaining ingredients, mixing thoroughly. Pour over chicken, coating all pieces well. Marinate in refrigerator for 4 hours or overnight, turning pieces occasionally.

Place chicken pieces in non-greased baking dish, preferably Teflon. Spoon all yogurt marinade over them, covering each piece well. Bake at 350° for 45-60 minutes or till tender and very well browned. Serve with cooked carrots and peas, puréed together in a blender or food processor, with a bit of salt and pepper.

Variation: Chicken Tzigane

four servings

Prepare chicken and yogurt as in Chicken Taj Mahal but change the seasoning of the yogurt marinade. To the cooked, cooled yogurt, add, in addition to the garlic, the following:

½ teaspoon salt
½ teaspoon cayenne pepper
½ teaspoon cinnamon
1 teaspoon paprika
1 teaspoon powdered ginger

Serve with steamed scallions or steamed cucumbers.

MUSTARD CHICKEN

four servings

2½-pound chicken, cut into quarters
Small jar Gulden's mustard (3-4 ounces)
Freshly ground pepper

(Continued on page 194)

How to have beautiful nails. Straight from the horses mouth.



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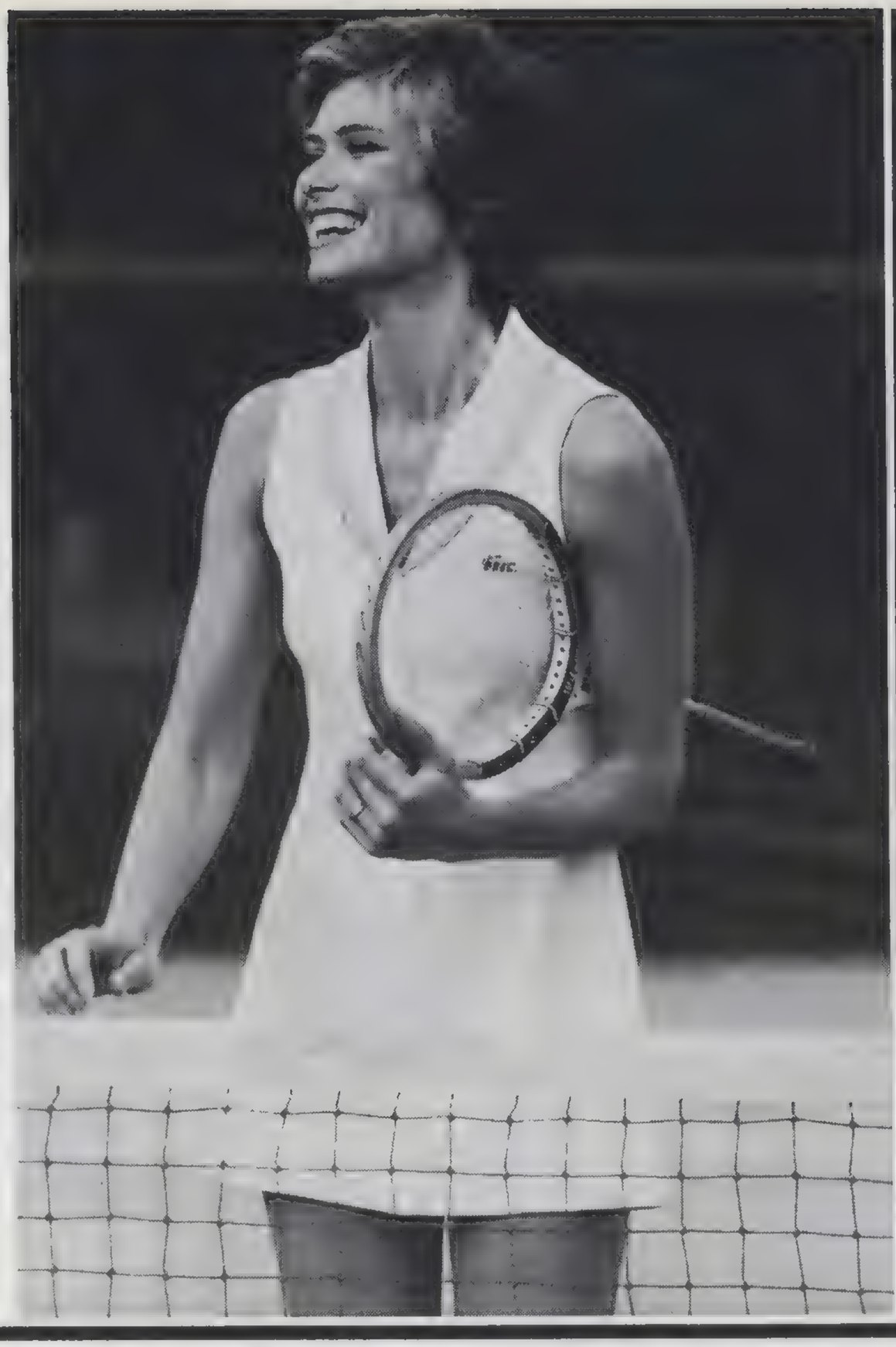
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ALGERIAN SHRIMP
four servings

32 uncooked shrimp in their shells
Coarse salt
Juice of 2 lemons
Freshly ground pepper
2 lemons, cut into halves
1 bunch watercress

Rinse shrimp in cold water and dry on paper towels. Sprinkle coarse salt in large heavy iron skillet. Put over high heat for 3-4 minutes. Meanwhile, marinate shrimp in lemon juice mixed with a generous amount of freshly ground pepper but no salt. When skillet is red hot, add shrimp to pan in a single layer without crowding. You may have to fry shrimp in 2 or 3 batches. Fry 3 minutes, turning each shrimp over once. Serve in their shells garnished with lemon halves and sprigs of watercress.

SEAFOOD VEGETABLE CHOWDER
six servings

Court-bouillon ingredients:
3 quarts water
2 bottles clam juice
3 pounds fish heads, bones, and tails
1 cup vinegar
12 peppercorns
1 tablespoon salt
1 onion, peeled and halved
2 stalks celery with their leaves
1 tablespoon Pernod

Vegetables:
2 small turnips, quartered or sliced
3 carrots in 2-inch slices
2 stalks celery in 1-inch slices
1 bulb fennel, sliced
½ bunch broccoli, cut into flowerets
1 pound pearl onions, peeled
¼ pound string beans, trimmed and cut in half
½ pound fresh spinach, washed and shredded
2 zucchini, cut into 1-inch slices
½ cup parsley leaves
½ cup chopped fresh dill
1 teaspoon dried thyme
Salt and freshly ground pepper to taste

Seafood:
2 dozen shrimp, peeled
1 pint oysters with liquid

In a large pot, simmer together all court-bouillon ingredients, covered, for 30 minutes. Strain carefully through a cheesecloth-lined sieve. Discard solid ingredients. Wash out pot and return strained court bouillon to pot. Add turnips, carrots, celery, fennel, broccoli, onions, and string beans to court bouillon, and cook, covered, for about 15 minutes till vegetables are tender but still crisp. Add spinach, zucchini, parsley, dill, thyme, salt, and pepper, and cook for 2-3 minutes. (The recipe can be prepared up to this point and set aside. Shortly before you are ready to serve chowder, heat it up again and proceed with recipe.)

Add shrimp to simmering chowder for 2-3 minutes. Add oysters and their liquid. Cook for a minute or less, just till oysters curl at edges. Taste and correct seasoning and serve. ▽

SUMMER FOOD PREVIEW

(Continued from page 190)

½ cup jellied consommé madrilène, at room temperature
½ cup yogurt, at room temperature

Coat chicken pieces on both sides with mustard; sprinkle with pepper but no salt. Let stand for 2-3 hours. Place consommé in small heavy casserole with tight-fitting lid. Add chicken pieces with all their mustard coating. Bake, covered, in 350° oven for 30 minutes. Remove from oven, scrape mustard clinging to chicken pieces into consommé, and stir it up. Baste chicken with this sauce. Return to oven for another 15 minutes or till chicken is tender. Put pieces of chicken on warm platter while sauce cools for a few minutes. Stir a few spoonfuls of sauce into yogurt, then pour all yogurt into casserole, and stir sauce. Pour over chicken and serve, accompanied, if you like, by broiled mushroom caps.

ARMENIAN KEBABS
four to six servings

2 pounds lean lamb, trimmed of all fat and cut into 1-inch cubes

Marinade:
2 cups yogurt
1 teaspoon salt
1 cup chopped onion
3 bay leaves, crumbled
1 teaspoon powdered thyme
3 shakes cayenne pepper
½ cup chopped fresh dill (or 3 tablespoons dried)
3 tablespoons chopped fresh mint (or 1 tablespoon dried)
Juice of 1 lemon

Vegetables:
18 pearl onions boiled till just tender but still firm
4 green peppers, seeds and membranes removed, cut into 1-inch squares
1 box cherry tomatoes

Put lamb cubes into large bowl. Combine all other ingredients, pour over lamb, and mix well. Cover and marinate in refrigerator for a day or two. Remove lamb cubes, wipe off marinade clinging to them, and dry them on paper towels.

Preheat broiler. Alternate cubes of meat and vegetables on skewers and broil 3 inches from broiler for 3-5 minutes on each side or till meat is tender and browned.

RUSSIAN BORSCHOK
six servings

1-quart bottle Manischewitz Diet Borsch
2 cans (approximately 3 cups) jellied chicken consommé (or jellied consommé madrilène), at room temperature
1 tablespoon Madeira (or good sherry)

Drain beets from borsch and reserve for another use. (Makes a fine diet lunch with some low-calorie cottage cheese and some chopped fresh dill.)

Combine liquid borsch with other ingredients. Heat and serve.

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The vast sweep of Ionic-columned townhouses making up Bath's Royal Crescent, above, is perhaps the best known expression of Georgian architecture in England. A surprise to many tourists may be the thirty-six-room hotel at the center of the Royal Crescent. Now under new management and being extensively renovated, The Royal Crescent Hotel reopens June 1. Guest rooms and suites—some with twenty-foot ceilings and marble fireplaces—have all been fitted with modern bathrooms, comfortable new furnishings; public rooms will be decorated with eighteenth-century works of art. The Hotel's candlelit restaurant plans a small menu of British specialties. Rates: from $36 for a single room to $116 for a three-bedroom suite. Information: The Royal Crescent Hotel, Royal Crescent, Bath, Avon BA12LS, England.



Newport news...

THE SECOND SEASON OF THE NEWPORT OPERA FESTIVAL GETS UNDERWAY IN NEWPORT, RI, AUGUST 4. EMPHASIS OF THE TWO-WEEK-LONG EVENT IS ON CHAMBER OPERAS, AND PERFORMANCES TAKE PLACE IN THE CITY'S GRAND MANSIONS—NOBLE SETTINGS SIMILAR TO THOSE FOR WHICH MANY OF THE OPERAS WERE CREATED. HIGHLIGHTS OF THE 1979 SEASON: PREMIER OF "THE LIGHT PRINCESS" BY SALLY LUYTENS... TWO PERFORMANCES BY THE METROPOLITAN OPERA COMPANY. WRITE: OPERA FESTIVAL, "CHETWODE," RUGGLES AVE., NEWPORT, RI 02840.

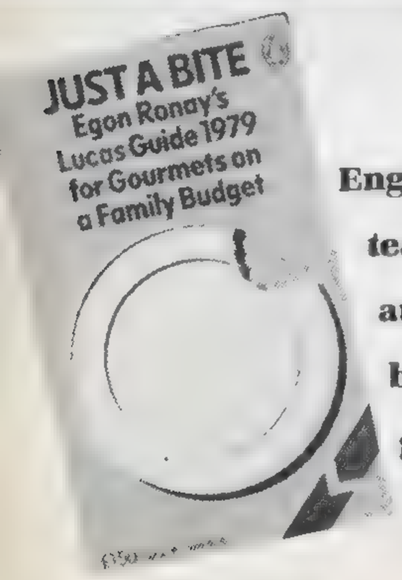
GLAMOUR-SHOP MIAMI

At just-opened Mayfair in Coconut Grove, Florida, architect Kenneth Treister has made a modern, vertical, bas-reliefed village of boutiques; filled his small town with ferns and fountains; attracted big-name tenants such as Charles Jourdan, Valentino, Ralph Lauren/Polo. Best bright idea: At "Mayfair in the Grove," boutiques deliver purchases to a central package center. You don't lug them–you pick them up as you leave. Also at Mayfair: restaurants, a vast second-story café terrace for snacks and people-gazing.–K.M.

In Texas' Country/Western music capital, Austin, the now-dine place for record people and movie crews is The County Line, a 1940s-style roadhouse serving slow-slow-cooked ribs, steaks, beans... plus a different homemade ice cream every night. No reservations.

TRAVEL EDITOR TIP A most tempting summer destination: the Caribbean—where hotels and resorts on beach-rimmed islands slash their rates practically in half! Example: a double room at Barbados' luxurious Greensleeves Hotel costs $65 in winter, plummets to $32 from April 15 to December 15. At the same time, the islands are less formal, less crowded—and often have cooler weather than in many U.S. cities!—D.M.

If you still haven't caught up with King Tut on his U.S. swing-through, you have another chance: San Francisco. The Tut exhibit's on view at the city's DeYoung Museum, June 1 to September 30. To make sure you see the show, AMF Tours has packages that link hotel stays with tickets to this Egyptian spectacular. Details: AMF Tours, 7833 Haskell Avenue, Van Nuys, CA 91406.



England's newest gastronomic guide zeroes in on tearooms, country pubs, snack and wine bars, theater and art-gallery cafés—and uncovers some of the best food in Britain at surprisingly low prices! By gourmet/guidebook author Egon Ronay, "Just A Bite" (Penguin Books) costs $3.95.

CHRISTMAS NOW!

For a memorable Christmas/New Year's fling, consider what small-tour specialist Joseph Edmund has cooked up for 1979. Leaving New York December 16 and returning January 3, two tours (limited to fourteen people) will first head for holiday-merry London and stay at Claridges's or at the Ritz Hotel. Next stops are the Palace Hotel in St. Moritz or the Grand Hotel Regina in Grindelwald for a bit of Swiss Christmas; then on to Munich or Salzburg for more Old World festivities. Final holiday stop: romantic Vienna — where everyone will usher in 1980 by attending either the fabled Kaiserball in the Hofburg Palace, or the equally famous gala at the Vienna State Opera House. Hotels are deluxe throughout (most are already fully booked for the holidays); sightseeing is by limousine or private motorcoach; seats for ballets, operas, concerts have all been arranged. Cost: $4500 for airfare, hotels, some meals, sightseeing, tickets. Write: Joseph Edmund 151 East 83 Street, New York, NY 10028. —RICHARD ALLEMAN

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The most fantastic voyage: cruising the Galapagos Islands

Notes on Ecuador's surprise world of strange creatures, unusual freedom, primeval beauty

By Linda Rice

EDITOR'S NOTE: *Last summer, Vogue's Assistant Managing Editor, Linda Rice, joined a group of sixty ecologically aware travelers on a ten-day cruise of the Galapagos Islands. The cruise—sponsored by the New York Zoological Society and accompanied by four professional Galapagos guides—visited ten of the islands that make up this uniquely unspoiled world six hundred miles off the coast of Ecuador. Here, Linda recounts her experience.*

Ecuador's Galapagos Islands are mysterious. Each night, we sailed to a new island; each morning, we awakened to a surprise: eerie volcanic cones, serene crater lakes,



Giant Galapagos Tortoise can weigh over four hundred pounds, live over a century

lagoons with pink flamingos, beaches of white, pink, cocoa-brown—even green—sand. Every day was different. Every island was different. Even though each member of our tour group was briefed each night, on the boat, as to what to expect, the world we found outside our porthole each morning was always more intriguing and impressive than we could have imagined.

My trip to the Galapagos Islands really began in Quito, Ecuador, after a flight from New York. Since our tour was going to a South American country that straddled the equator, we all had the idea that the weather would be warm, muggy, and sticky. Actually, Quito was just the opposite. At almost ten thousand feet, days were pleasant and dry—evenings were cool; you needed a sweater. Quito, surrounded by snow-capped mountains and filled with Spanish Colonial churches, was the first surprise of the trip—a delightful surprise. There were flowers everywhere. Bougainvillaea, hibiscus, tropical plants filling the lawns and gardens; outside the city, in the green Andes Mountains, wild gladiolas and orchids grew along the roadside.

To reach the plane that would fly us to the Galapagos Islands, we traveled to the coastal city of Guayaquil on a little two-car train that looked like two buses hitched together. When we left in the morning, the air was chilly; but by noon, as we descended into the jungle, it grew warmer and we



Blue-footed Booby, distinguished by its bright-blue legs and webbed feet

passed avocado, coffee, and banana plantations and rice fields. Sometimes, the train would stop and Andean Indians would come up to sell us anything from delicious miniature tangerines to strong black coffee and brandy. Occasionally, the train could traverse across the steep mountains no further—so we would have to stop and "switch back" (change direction) before we could continue downward. Twelve hours later, we arrived in Guayaquil.

After spending the night in a Guayaquil hotel, we made the three-hour flight to Baltra, in the Galapagos Archipelago. At Baltra, we immediately boarded the M/V *Iguana*, the ship that was to be home for the sixty people in our group for the next ten days. We wasted no time: by three o'clock, we were already off on our first expedition—North Seymour Island.

While not the most dramatic island of the group, North Seymour was our first real encounter with the Galapagos. (We saw very little of Baltra—only the airstrip.) To land on the island, we left the *Iguana* in groups of nine aboard dinghies called *pangas*. Even before we reached the shore, we were met by friendly sea lions swimming within petting distance. Touching any of the animals is frowned upon in the Galapagos, however; the Islands form a National Park and the Ecuadorian government wants to keep the archipelago unspoiled. To do that, human contact must be kept to a minimum.

This means a lot of rules in the Islands: you're not allowed to take away seashells, for example; and, when you return from an island to the boat, you must hose down your feet so that the sand goes back into the water. Animal life is so different on each island that to risk transporting any organisms from one island to another would be dangerous.

While there are rules, there is also a tre-

(Continued on page 205)

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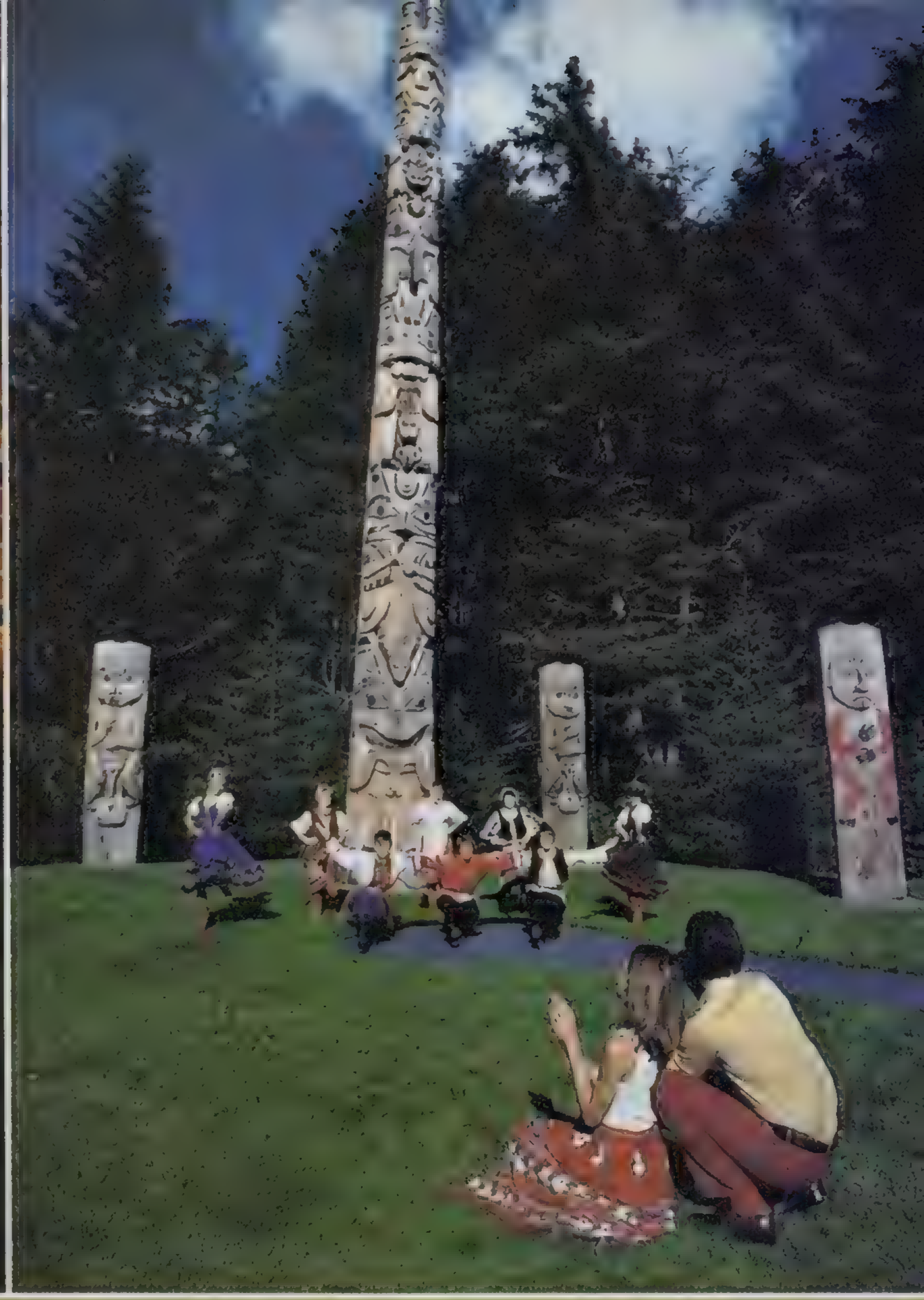
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This special section produced by Fawcett McDermott Cavanagh of Alaska, Inc., for the Alaska State Division of Tourism and the Alaska Visitor Industry. Photography by David Cornwell.

GALAPAGOS ISLANDS

(Continued from page 200)

mendous freedom in the Islands. How easy we felt, that first afternoon on North Seymour, being able to drop our daypacks on the sand and head off on the trail to explore the interior. We were the *only people* on the island! (All ships cruising the Islands and the number of visitors are rigidly controlled.)

Once on the trail, we saw our first Blue-footed Booby — an unusual species of bird with bright-blue webbed feet. We were amazed — there were so many of them nesting close to the trail that we had to be careful where we stepped. Cameras snapped out and everyone started shooting film furiously — the next booby always seemed better than the one before it! I think I used two rolls of film in an hour — and we all realized that if we kept up our picture taking at that pace, we'd run out of film long before the trip was over.

Back on board ship after our excursion, our naturalist guides — all of whom had degrees in biology — gave us a lecture on what we would see the next day: the geology of our next island, what animals and plants to look for there. Our typical evening was lecture, cocktails, dinner, followed by freedom to go to top deck and look for the Southern Cross (a constellation not seen at home in North American skies), have a nightcap, go to bed. Most of us went to bed early, after days that were exhilarating . . . but tiring. I remember trying to read in bed and falling asleep after just one page.

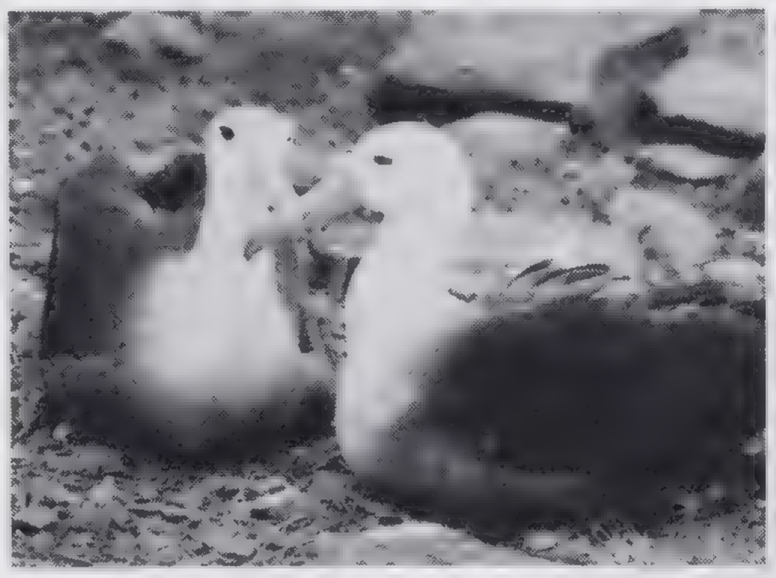
Our first night at sea, we traveled from North Seymour to Tower Island, one of the three northernmost islands in the group. Awakened at 6:45, we had breakfast at 7:15, and, by 8:00, headed for shore. The approach was beautiful — through the deep-green water of Darwin Bay, which was so concentrated with salt, however, that we couldn't see our legs when we stepped into it.

Tower Island is wholly inhabited by birds. It's the only place in the world where the Red-footed Booby — a large bird with red webbed feet and a mascara-blue ring around its eyes — nests. There was something primeval about walking around this island, looking up to see gigantic black Frigatebirds soaring in the sky. These magnificent birds can have a wingspan of over seven feet — yet weigh only two and one-half pounds. We saw more Blue-footed Boobies, Masked Boobies, Lava Gulls, and Swallow-tailed Gulls. It was like being in an incredible open-air aviary.

Tower Island is also famous for its finches. When English naturalist Charles Darwin circled the globe in H.M.S. *Beagle* in the 1830s, he was fascinated by the variations in beak shape among the Galapagos Finches. Noting that one variety ate an all-vegetable diet, another perched on the spines of the cacti to eat the cactus plant, and the Woodpecker Finch — he had never seen anything like this — actually used a tool (a twig) held in its beak to dig into tree bark to extract insects for food, Darwin realized that these variations were the result of centuries of adaptation to the differing environments of the individual islands. That realization led him to his world-shaking theories of natural selection and evolution.

The bird stars on the island of Isabela, our next stop, were a flock of Galapagos Penguins. It seemed amazing to see penguins on the equator. These residents arrived via the Humboldt Current, which flows from Antarctica. The penguins are only twelve inches tall — and hard to photograph because they dive so quickly in and out of the water.

An even stranger sight on Isabela was the Flightless Cormorant — a stubby-winged creature that can't fly. Reason? The Pacific provides so much fish for the bird to eat that it has never needed to fly — its wings have atrophied over thousands of years. Seeing them, you can understand the process of evolution and how Darwin developed his theories. It's all right there, in front of you.



Pair of Waved Albatrosses, clacking bills together in precision mating dance

The next morning when I woke up, I felt as though I were on another planet, not just another island — that's how visually spectacular the island of Bartolomé is. The whole island is barren and volcanic, looking like the moon we saw in photographs brought back by the astronauts. The island is a deep brown, with low-growing light-green scrub as its main vegetation. When we had hiked to the top of the huge volcanic crater that rises from the center of the island, we had a three-hundred-and-sixty-degree view of the whole archipelago.

The water off Bartolomé was crystal clear — perfect for snorkeling. And what snorkeling! Much more dazzling than the Caribbean: there were fish of every color. Some were several feet long — but harmless. No stingrays or jellyfish to worry about.



Galapagos welcoming committee: friendly sea lions who often swim with visitors

Only three Galapagos Islands (there are some forty-five in all) are inhabited, because they have almost no fresh water. Our next stop was one of the peopled islands, Santa Cruz. It felt a little disconcerting to come back to "civilization" midway in our journey and to find avocado orchards, small houses, even a couple of shops selling souvenirs. We all bought "Galapagos" T-shirts.

Santa Cruz is also home base for the Darwin Research Station — the international organization that is concerned with maintaining the Islands' unique ecological character. The Station

(Continued on page 207)

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GALAPAGOS ISLANDS

(Continued from page 205)

not only trains all the guides who must accompany every Galapagos expedition, it also supervises a number of special projects. Currently, the objective is saving the Galapagos Tortoise, an animal that can weigh over four hundred pounds and live over a hundred years — but is in danger of becoming extinct since it's been hunted for its meat and its shell for so long. The Station is now breeding the tortoise in captivity.

Another endangered species on Santa Cruz is black coral. Some of the islanders carve it into figures of animals to sell to tourists. However,



Aboard "panga": Galapagos landing party

our guides asked us *not* to buy. The little coral creatures are very attractive, and you're tempted to take one home — but you don't. There's no way you could possibly justify it.

It's hard for me to pick my favorite Galapagos Island. If I had to, it might be Hood. When we landed on Hood, the sky was overcast and the water rough, making our encounter with the island very dramatic. Our *pangas* bobbed up and down as we passed sea lions diving into the waves on our approach to Hood's rocky cliffs and beautiful rainbows. At the edge of the shore, a "blowhole" (geyser) shot water fifty feet into the air.

Hood is the only place in the world where the Waved Albatross mates. These enormous birds weigh seven to eleven pounds and need a runway practically the length of a jet liner's to take off. Most extraordinary is the way these birds mate. When they are several years old — and not before — they perform an intricately choreographed dance in which the male and female clack their bills together. The dance can go on for months; the birds do not mate unless the dance is perfect.

The other side of Hood Island (we sailed there in the afternoon) was a complete contrast. There, the sea was calm and lapped against a beach of fine beige sand. It was on this beach that I met a Hood Mockingbird. I had heard that these birds were particularly friendly and tame — and also that they were attracted to bright colors, so I decided to try an experiment. I placed a bright-yellow swim-fin on the beach; next to it, I propped up my Galapagos bird book opened to a color page. Instantly, a grey-and-white mockingbird walked over and started toying with the flipper; next, he seemed to *read* the bird book. I was sure he was going to turn the page any minute! He was extremely cooperative about having his picture taken, too. No need for a special lens to get a closeup.

Our last island was Floreana, the greenest and most lush of all. It's also inhabited — with a little gift shop where a German woman named Mrs. Wittmer sells souvenirs and homemade sherry. Mrs. Wittmer also keeps giant tortoises as pets in her back yard and runs the local post office. The post office works as follows: You drop your stamped letters into a barrel; at the same time, you take someone else's letters from the barrel with the promise that you'll mail them on the mainland. I picked up a letter bound for Texas and a postcard addressed to Long Island — and mailed them both from Guayaquil.

We spent our last afternoon in the Galapagos



Hood Mockingbird, attracted by colors, checks out swim-fin and bird book

snorkeling at Devil's Crown off Floreana. We were joined in our diving by a group of friendly sea lions. They dove with us, even gently snuggled up against us! . . . a fitting goodbye from our animal hosts.

PRE-GALAPAGOS READ-UPS

- *Darwin's Islands: A Natural History of the Galapagos* by I. Thornton (Natural History Press, NY, 1971).
- *The Voyage of the Beagle* by Charles Darwin (numerous editions, including Bantam paperback).
- *A Field Guide to the Birds of Galapagos* by M. Harris (Tapplinger, NY, 1974).
- *Darwin and the Beagle* by A. Morehead (Harper and Row, NY, 1969).
- *Audubon Magazine,* September 1973 (special Galapagos issue).
- *National Geographic,* November 1972: "Giant Tortoises: Goliaths of the Galapagos" by C. MacFarland.

FILM TIPS

- Count on using two rolls of thirty-six exposures per day. Remember: film in South America is expensive, so bring all film with you from the U.S. Also, no film is available in the Islands.
- Play it safe: take an X-ray bag (available from camera shops) to transport your film.
- A plastic waterproof bag is a must for carrying camera and film from boat to islands.
- Take a back-up camera.
- Since you can get very close to the animals, a long telephoto lens isn't necessary. You can get very good pictures with a standard 50 or 55 mm lens.

GALAPAGOS MUST-TAKES

- Mini backpack (for island excursions)
- Snorkel and flippers
- Insect repellent (only for Floreana Island)
- Two pairs of sneakers (one dries on deck while you wear the other)
- Suntan lotion/sunscreen
- Binoculars
- Sunglasses
- Hat with wide brim

GALAPAGOS GOING

My Galapagos Islands trip was sponsored by Animal Kingdom Tours of the New York Zoological Society. Most zoological societies in the U.S. run similar trips several times a year; contact your local zoo for information. More information on the Galapagos from Holbrook Travel, Inc., 3520 Northwest 13th Street, Gainesville, FL 32601; (904) 377-7111.

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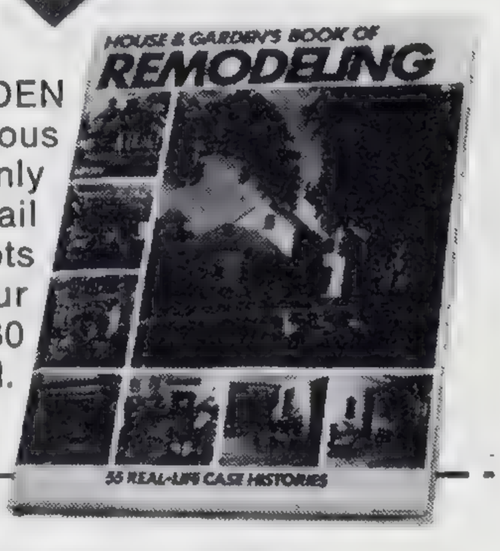
"Before remodeling, we had a typical, pleasant but tiny three-room house. We discovered that even a small house can have a surprising amount of space tucked away. First, the ceiling came off and beams were added. We gained a lot of "psychological space" that way. The back wall was moved 5 feet to make a dining area. The bedroom got new windows and, by moving a closet door from the side to the front, it became twice as easy to get at. An attic stairway was changed to let-down stairs, and the kitchen gained two closets. New cabinets and a little rearranging finished the job. Now it seems as if we have a big house." *Mrs. Miki Denhof*

"An architect convinced us that we couldn't afford the house we wanted, and he suggested we get a small house on a piece of land we loved, and add on from there. It was good advice. The house grows along with our needs, and each addition, like all good things, is worth waiting for." *Mrs. Judy Natkin*

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Destination of the decade—the "new" China

An American couple's there-when-it-happened account of the U.S./China come-together

By Theodore Newhouse

EDITOR'S NOTE: *Last December, Theodore Newhouse and his wife, Caroline, visited the People's Republic of China—not as members of any "official" delegation, but simply as American tourists. Their sixteen-day Friendship Tour—organized by Japan Airlines—happened to coincide with the announcement of the restoration of full diplomatic relations between the U.S. and China. Here, Mr. Newhouse's on-the-scene report of his encounter with a vast and vital country during a uniquely historical period.*

In an effort to standardize spellings of Chinese words in other languages, the People's Republic of China has requested that users of the Roman alphabet adopt the Pinyin system of transcribing Chinese, which we have done below. Some changes are slight: the city of Nanking becomes "Nanjing." Others are more dramatic: the official spelling of the Chinese capital, Peking, is now "Beijing." But Shanghai is still Shanghai.

First, some general observations applying to all the places we visited:

Both men and women wore the same uniform-style outfits.

People traveled on bicycles or on buses which were just as jammed as New York subways at peak hours. At least half of the bicyclists in Beijing wore face masks covering nose and mouth to avoid dust and pollution from the soft coal used for home heating—and to avoid colds.

There seemed to be no dogs or cats in the cities. The reason? They have to be fed, and they dirty the streets. But we did see them on the farms.

Everyone we encountered on the street was curious—and really friendly.

The population of China is somewhere between eight and nine hundred million. The government frowns on marriages by men younger than twenty-eight and women under twenty-six. It also almost insists on families having no more than two children. If a woman is pregnant with her third child, her co-workers pressure her to have an abortion. Birth-control pills are free, as are abortions.

In most of the cities we visited, attempts to improve the lives of the citizens were evident. There were four- to six-story apartment buildings going up everywhere; but the shacks that remained would indicate that it will take a long, long time to replace them.

BEIJING (Peking)

We arrived at our hotel in Beijing at 10:00 P.M., after a five-hour flight from Tokyo. Each couple had two rooms: a bedroom with two single beds and another room with a single bed and large desk. There were also two vacuum bottles, one filled with safe cold water for drinking and the other with hot water for tea. The bottles, and a container for tea leaves, were refilled every morning and evening. (This was standard procedure throughout our trip.) We didn't have any dinner that first night, but we were served tea and cookies in another building after we arrived.

In the morning, I took an early walk. I was surprised that even the Chinese have taken up jogging; I saw a couple of dozen joggers on my walk.

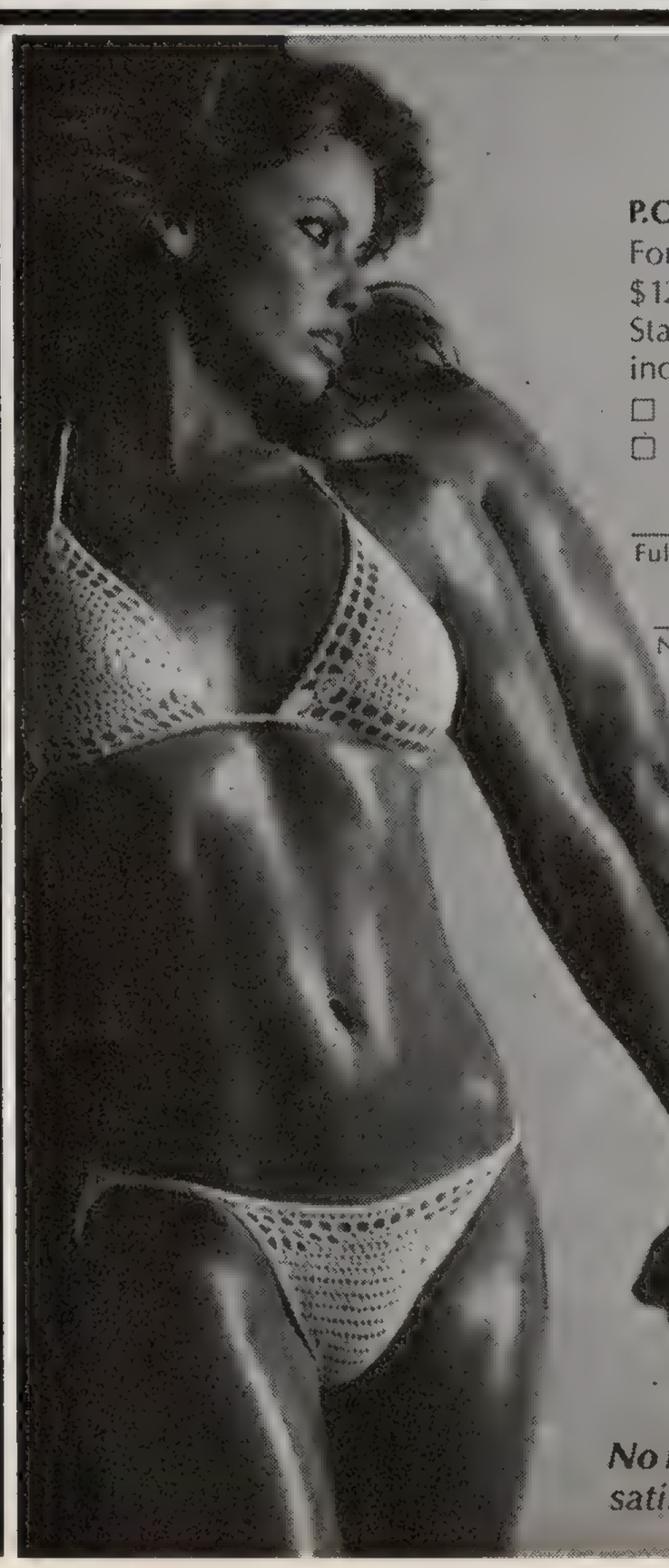
After a 7:00 A.M. Western breakfast—fried or scrambled eggs, bread with jam and butter, coffee—we rode by bus into the heart of the city. Our first stop: the zoo, to see the pandas, more than a dozen housed in two separate enclosures.

On the walls surrounding the zoo, we got our first view of Chinese wall posters. Hundreds, maybe a thousand, Chinese had parked their bicycles and were reading the posters pasted on the walls. The posters were uniformly three by six feet and handwritten in script so small that they could be read only close up.

After much picture taking, our group then drove to Tiananmen Square, the entry to the Forbidden City—the old Imperial Palace of Beijing. Before entering the first of the City's eight gates, there was more picture taking. My wife had a new Sonar Polaroid camera; and, when she took a picture of three men, suddenly she was surrounded by hundreds of curious Chinese. As soon as the picture was developed, she passed it around so everyone could have a look. When Caroline presented the picture to one of the men she had photographed, she was followed by the crowd who wanted to have her take their pictures, too. All during the trip, the Polaroid camera drew crowds and created great interest.

Many buildings of the Forbidden City now house various exhibits: paintings, jades, sculptures as high as nine feet, jewels, porcelains, scrolls. The square itself, covering one hundred acres, is where Mao declared the freedom of the people. It is said that more than five hundred thousand people were there at the time. Each of the eight gates leads to another square and it took us three hours of hurried walking to reach the end. The Forbidden City itself covers an area of two hundred and fifty acres. The living quarters of the emperors and their entourages comprised some nine thousand rooms!

(Continued on page 210)



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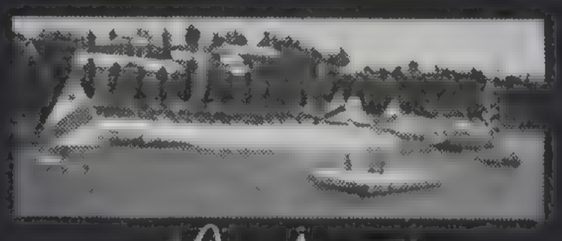
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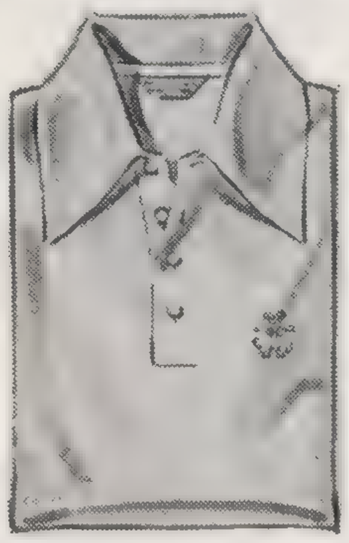
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CHINA

(Continued from page 209)

Next day, we took a train to the Great Wall. It was built by three hundred thousand workers—many of them political prisoners—in the third century B.C. The Wall stretches for thirty-one hundred miles but there are many sections that are unconnected. The part that we viewed, evidently a restored section, was twenty-two feet high, nineteen feet wide—but the signal tower which we climbed was forty feet high.

On the way back, we visited the Ming tombs. We walked for four miles along the Sacred Way, lined by thirty-foot marble lions, camels, elephants, horses, mythical beasts, sculptures of Imperial ministers.

Next day, we visited the Temple of Heaven. It is set in a large park and must be especially beautiful in summer. We also visited the Great Hall of the People, China's enormous governmental center, built in 1959. After touring the building, we asked one of the three guides who accompanied us if we could dine in town. She agreed and wrote (in Chinese) the name of what she said was the best restaurant in Beijing. Along with another couple from our group, we then taxied to the restaurant and were shown into a private room. Of course, the waiter spoke no English—but he did show us a price list for dinners that cost $15, $25, or $30. We picked the $15 dinner and had more than we could eat: twelve courses of fish, vegetables, chicken, veal, pork, and beef. It was as good as any Chinese meal I have ever tasted.

NANJING (Nanking)

The sun was shining and the temperature was seventy degrees when we arrived at our hotel in Nanjing, nine hundred kilometers southwest of Beijing. Before we checked in, however, we were immediately told that we would be bused to Yang Zhou and spend the night there. This was unscheduled—and we were never told why. We assumed that rooms in Nanjing were not available. Even though the bus ride took four hours, it was a fair exchange, because we got to see another area of China. On the bus trip, we passed fields of winter wheat, and vegetables—especially Chinese cabbage. Everything was green. These were all communal farms; one was a community of fifty thousand people—with schools, hospitals, meeting halls.

Farming was primitive. We saw soil being turned over with shovels; and manual methods of irrigation were also being used. There seemed to be no plows, no machinery. When we questioned our guides about this, we were told that the communes' elected leaders determine how to best spend their profits—on machinery (if available), buildings, whatever. Machinery or no, they get three crops of rice a year and two of all other plantings. I can report, too, that the children, the workers in the factories, the farmers in the enormous communes, the old people, all seemed to be well fed.

On the road, we saw every kind of cart—some pulled by bullocks, some by donkeys, most by manpower. In the fields, no one wore shoes.

Yang Zhou, like Venice, is full of canals. It is an industrial city of a half million people. We visited three factories. One, with four thousand workers, produced molded clay pots, all sorts of pottery animals (horses, camels, elephants), plus cups, saucers. All copies of the old pieces for which China was famous.

The second factory we saw specialized in paper products—Chinese lanterns, Christmas decorations, paintings (copies of the old masters), all sorts of papier-mâché.

The third factory made jade objects. Special skills were demanded for the exquisite large and small pieces we saw being carved.

After visiting each factory, we were invited into a room where they served tea and where one of the employees described the work his factory did. Then, we were invited to purchase any of the objects that were displayed.

In the morning, we returned to Nanjing in time for lunch. Nanjing is located on the Yangze River and has a population of

Beijing surprise: "The Chinese have taken up jogging!"

three million. It was built twenty-four hundred years ago and it was the capital of China for some time during the Ming period. It was here, in 1911, that Sun Yat Sen proclaimed China a democracy. It is also here that Sun Yat Sen is buried, and we visited his mausoleum in a beautiful park on the banks of the Yangze River.

The city itself is fairly modern, with electronics manufacturing, petrochemical works, a major university. We visited its museum, famous for the twelve-foot-tall Jade Suit Man—a colossal statue unearthed from a stone tomb of the Han Dynasty.

Next morning, we spent viewing the Nanjing Bridge over the Yangze River. The Chinese are very proud of it. It is four miles long—a beautiful and competent job of architectural engineering. For the first time, commerce can now flow from north to south without ferrying across the river.

SHANGHAI

On the train to Shanghai, our leader, Chin Yu—who was with us during the entire trip—told us the radio had just reported that President Carter and Premier Deng Xiaoping had agreed to exchange ambassadors. When we reached Shanghai, we were greeted by a mob of Chinese who cheered our party. We were the first Americans to arrive after the agreement!

One city official invited our group to dinner at Shanghai's best restaurant. Since restaurants in China close at 9:30 P.M., he had arranged to have the restaurant stay open late and we toasted each other with Maotai and a sweet Chinese wine until 2:30 A.M. When we arrived back at our hotel, the staff greeted us with a large banner that said, "Welcome to the first Americans to Shanghai." Also, many Chinese lined the streets to greet us.

The next morning, we were bused to the Children's Palace—not a palace, but a large school building where two thousand chil-

(Continued on page 213)

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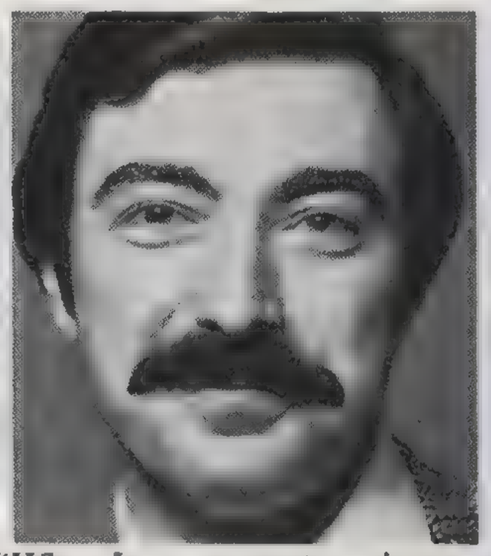
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CHINA

(Continued from page 210)

dren from six to fourteen years of age are taught painting, sculpture, wood-block making, calligraphy, ballet, music. There, we heard a choral group as well as a full orchestra of children. We also saw children building radios, cabinets, ship models; doing gymnastics and technical designing. Children are permitted to pursue their talents here after their regular school hours. Many of the teachers are volunteers.

In the afternoon, we visited a general hospital where the emphasis was on acupuncture. We removed our shoes, were given surgical robes, and witnessed an operation on a woman of seventy who had broken her hip. Throughout the entire operation, the woman was awake—talking, laughing, as if she were enjoying the proceedings.

We also visited the hospital's two-hundred-bed clinic where we saw men and women recuperating on wooden slabs. The doctors said they often treat as many as two thousand people a day. We then had a question-and-answer period with three staff doctors—during which they admitted that acupuncture was not a cure-all.

The next day, we walked around the waterfront area of Shanghai along the esplanade called the Bund. The big hotel in this area—British built—was indeed a palace compared to all that we had stayed in on our trip. In the lobby, which had a fifty-foot-high ceiling, the shops were all open. After lunch, we asked our guide to get us a taxi and to tell the driver in Chinese the things we wanted to see: a major department store, a government antique store, a special antique shop we had heard about. In the multi-story department store, we were followed by mobs of people who seemed pleased by our selections.

GUANGZHOU (Canton)

Guangzhou has a population of three million. The hotel where we stayed was newly constructed. Our room on the fourteenth floor was so small, however, that we didn't have enough room to redistribute our luggage so that we could send some home when we got to Hong Kong.

As in Nanjing, we were informed of a last-minute schedule change: a day bus tour to Foshan City. It should have taken an hour to get there, but the traffic was so heavy that it took two hours each way.

Foshan is an old town; and we visited an ancestral temple complex built in the eleventh century during the Sung Dynasty. It was burned down during the Yuan Dynasty in the fourteenth century and rebuilt during the Ming Dynasty. Of all the temples we had visited, this was the most exciting. It is surrounded by a park and the temple's six buildings are decorated with fine works of art, wood carvings covered with gold leaf, a two-and-a-half-ton Buddha. Seeing the temple made our trip to Foshan worthwhile.

We spent the next day on our own, just walking around Guangzhou with another couple who were from Chattanooga.

The train ride to Hong Kong took three hours. At the border, we said goodbye to our Chinese guide, crossed the bridge into Hong Kong. ▽

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AIR CANADA

V04-79

VOGUE'S APRIL '79

View

Edited by June Weir

This month, we introduce "VOGUE'S VIEW," a new monthly feature of people, places, and fashions...special ideas. Here, you'll read about Ali MacGraw, Chanel, Gloria Vanderbilt, the newest jeans, summer buys—lots more.



Ali goes to Calvin Klein

Two American originals make fashion waves...



MICHAEL CHILDERS

Ali MacGraw (*above*) plays a powerful TV producer in Warner Bros.' in-the-making new movie *Just Tell Me What You Want*. She shows other working women how to build a real-life wardrobe based on Calvin Klein clothes. It's simple. Three shapes in three colors in three fabrics. "It's very important Ali feels comfortable in the clothes," says Calvin. Slim trousers become the basis. Her shirts come in several colors. Even her jackets have a shirt look. The wrap dresses are designed to be worn as dresses, coats, or robes, often over pants. As Ali says, "They're perfection."

The spotlight's on: Kate Dezina

JONATHAN MOOR



When "I Remember Mama" opens on Broadway next month, actress/jogger/meditator/motorcycle buff Kate Dezina may be acting the oddest role-duo ever imagined: as Liv Ullmann's daughter in this Richard Rodgers-Martin ("Annie") Charnin musical—and as a call-girl-gone-good on ABC's "All My Children." Explains Kate: "Energy is creating, not waiting."

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VOGUE'S

View

In the air: ideas to watch for the future



New proportions:

When you go to the beach this summer, be sure to think short. Take a favorite jacket—such as Cathy Hardwick's cotton blazer—and put it over your brightest maillot. A knockout! Think bicolor.

CECIL BEATON



Chanel Revival: a natural...We're going back to feminine clothes, and no one understood them better than Coco

After the big London auction at Christie's, when Lilian Grumbach's personal collection of Chanel clothes and jewelry brought about $138,000, pros talk about a Chanel Revival. Young Baroness David de Rothschild, who bought lots of jewelry and a little black dress, says, "I think Chanel's clothes are eternal, they can be worn today. They are beautiful." Wanamaker's KoKo Hashim, divisional vice president, agrees: "Chanel is a natural. I think we will be seeing a lot of Chanel this fall."

Romantic bouquets

Clothes are not the only things returning to the romantic. At Madderlake, the "in" flower spot on Madison Avenue, old-fashioned primroses, violets, lilies, cornflowers, and delphinium in moss-filled antique wooden Shaker boxes are a part of this trend.





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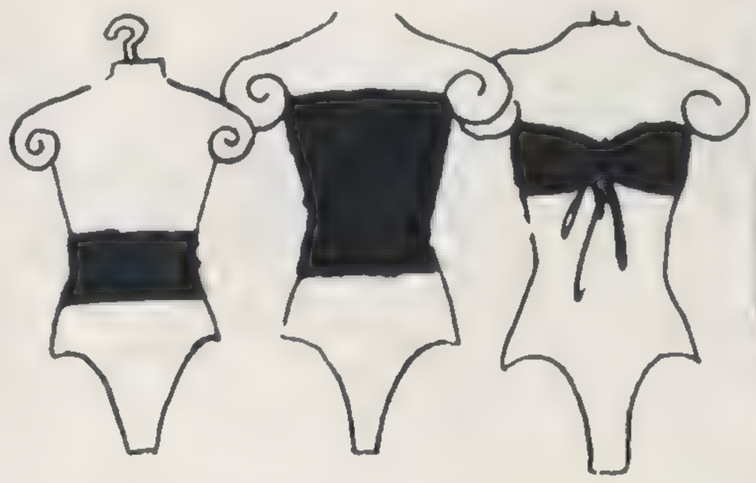


View

Look at life in a fresh way: how you show off your body...how you make your own world

Body-bandeau:

On both sides of the Atlantic, designers see this figure-fashion as one with a multitude of ways to wear it. New York's Giorgio Sant' Angelo sketches a stretch bandeau, calls it a "Belly Band," and shows it (*below*) as a midriff, a strapless top, or a sexy bra. From Giorgio Sant'Angelo's division of Happy Legs, $15. Over in Italy, the famous Fendis are thinking bandeaux: they layer them (*far right*) in wild colors. This summer, bandeaux spell more fashion for less money.





Update: jeans

What's the latest thing happening to America's favorite fashion, jeans? Lots. But the two most important ideas to watch: *Body-clinging jeans* in red Lycra from DBA for Bojangles (*right*) and *quilted cotton jeans* by Hollinger/Jones (*far right*). Both are great body-beautifuls!



JONATHAN MOOR

ALEX GOTFRYD



Life is no longer a question of rules, as it was when I was growing up, when etiquette was considered all-important. To some, which fork to use and which pair of gloves to wear mattered more than anything else, for it was often the structure on which our lives were built. Now, I think real kindness and consideration have replaced all the old ideas.... What you make of your world is up to you, your heart and your imagination." From "Woman to Woman" by Gloria Vanderbilt (Doubleday).

Clothes: Issey Miyake Photograph: Noriaki Yokosuka

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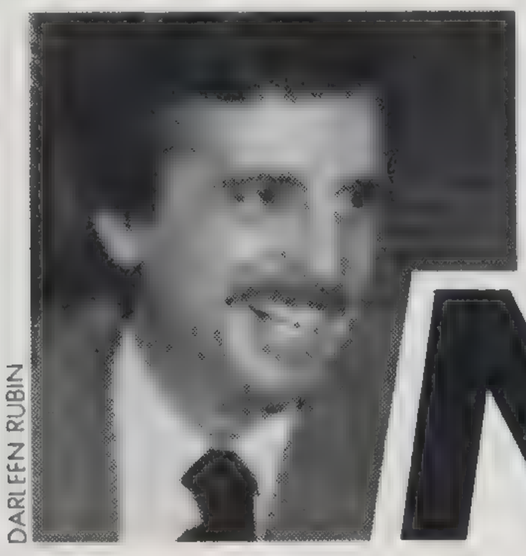
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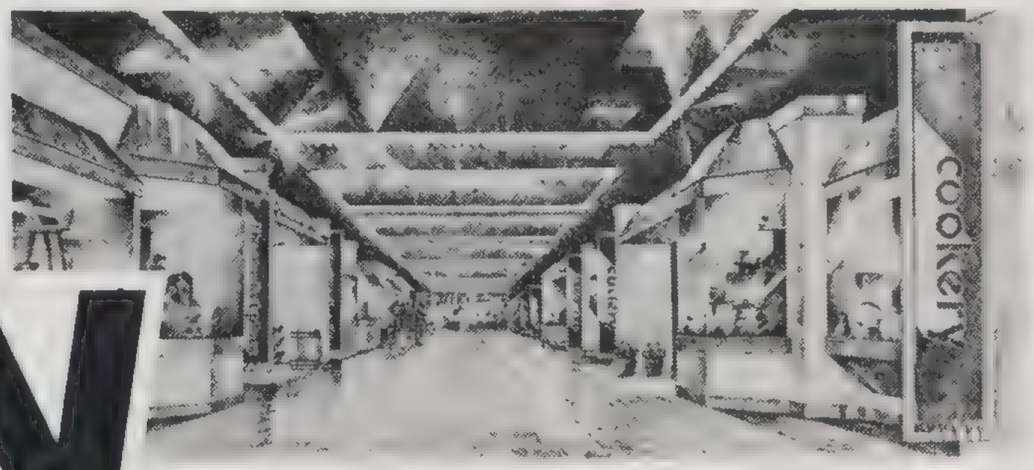
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VOGUE'S View

Discoveries, coast-to-coast: news about where women shop, what they want to buy...



DARLEEN RUBIN

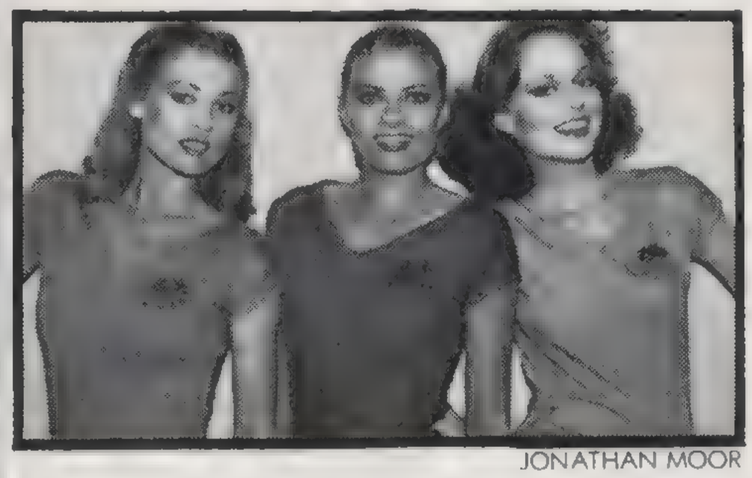


cookery

NAME BEHIND THE MAGIC: JOE CICIO

Everyone in New York is talking about the new Miracle on Thirty-fourth Street—or the rebirth of the wonderful old New York Establishment R. H. Macy. Suddenly, you notice more shoppers carrying "The Cellar" brown shopping bags. You go to parties, see a woman dressed in something special and she tells you, "I got it at Macy's." Behind the transformation: two brains—Ed Finkelstein, who is the mastermind behind the plot of upgrading, updating. He's chairman of the board. The other mover: Joseph Cicio (above), dynamic, thirty-four-year-old vice president of visual merchandising. He thinks visually. A talk with Cicio is like a summer surf-session....Invigorating. Stimulating. Ask him what is the biggest change going on in U.S.A. retailing: he is quick to reply, "In the 1980s it will be the mall within the store—instead of the 1970s concept of the store within the mall." And The Cellar proves it: a wide main aisle with storefronts that make you want to browse and buy.

There's always a summer basic that makes such sense you want to own it in several colors. Here's one of the best: Fruit of the Loom cotton T-shirt, about $7, below.



JONATHAN MOOR

Fantasy-land for grownups: That's the knockout charm of La Ville du Soleil, San Francisco's (556 Sutter St.) newest, freshest boutique. Its look: an old country village. Its buys: brand-new French-made straw hats, quilts, smocks, tablewear ...wooly sheep!

At Adolfo: His favorite Ladies adore his new idea—The Two-Skirt Suit. They ordered it either solid or bicolored. Favorite combo: wine and navy. Private customers include Nancy Reagan, Ann Getty, Pat Mosbacher, Nan Kempner, Pam Sakowitz, and (photographed *right*) Betsy Bloomingdale.



ROBERT R. BLOOMINGDALE



I am woman





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Look to fall '79: more quilting (that's the Chinese influence), more down filling, more slim, spare coats... these trends are strong!



Working women—keep warm

As temperatures dropped to zero-level, New York's working women kept warm with the newest coat shape: slim, squared-through-the-shoulders, and tapered.

Fashion assistant Diane Tvrdik in Rafael's cinnamon wool coat (*above left*); Bergdorf Goodman's fashion coordinator Gail Pincus in a charcoal boy's coat (*above center*), also by Rafael; plus Ford models Amy and Ann McCandless in Peabody House's chevron-tweed mid-calf coats (*above right*).

WATCH FOR: more slim, spare coats in fall '79.

Watch for: this coat. It's long, quilted, narrow, and totally straightforward. It's been a star this winter. And stars create trends

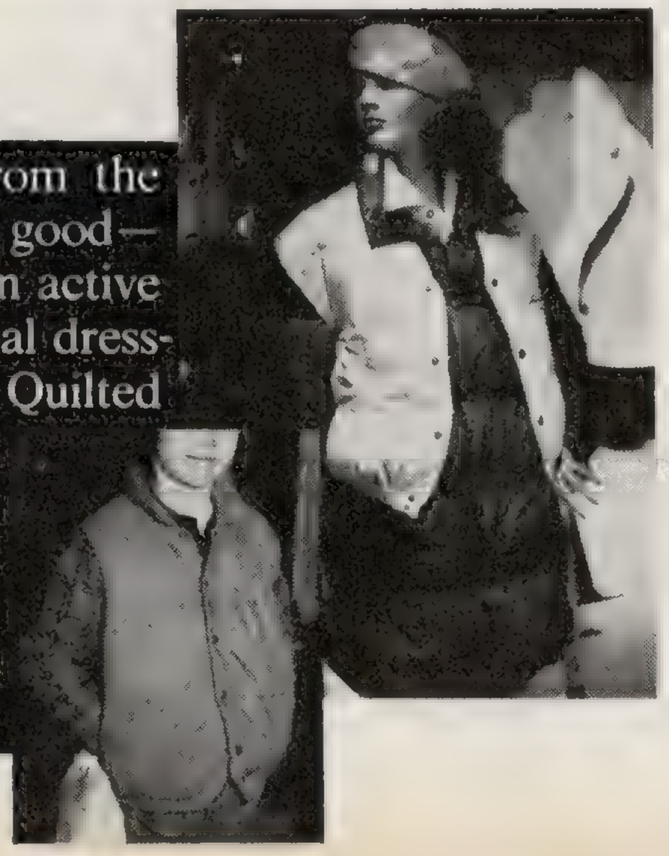
If you walked down a New York City street this winter, you had to see it: women were buying, wearing, loving quilted coats. They're warm. Rugged. No-nonsense. And good news for next year. Right, Cilantro's direction-setter: long...fiber filled...leaner... a best seller!



CARMEN VARRICCHIO

Down: taking over

We—women everywhere—learned it from the kids who skied—backpacked—looked good—and kept warm. We took it from our own active sports life. We liked the idea of functional dressing. We fell for down. Down and quilting. Quilted parkas...coats...pants. Down-filled vests (seen *right*, on a city street; as a fashion statement, *far right*, in Lothar's NYC store window). The urge for down—for a light, warm filler—keeps growing: Stores are talking "quilted" for next fall.



Down East

Down...it's the camper's—the purist's—favorite. At Down East (93 Spring St., NYC), owner/mountaineer/trail guide writer Leon R. Greenman knows down inside out, will repair and dry-clean any down item; add pockets, snaps, drawstrings, wristlets, a hood, a wolf ruff; repair camping gear; custom-make packs; sell guides. His down-y advice: avoid commercial drying and high temperatures. Spray the covering surface with a water repellent (down is made for dry, cold weather). If your down garment gets wet, hang it upside down to dry. As it dries, rework it by hand to refluff.

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Karat Gold Jewelry

People are talking about... jumpsuits—the easiest way to dress for spring...new designer weddings...kimonos at night...what's happening to prices

Body! This spring, there's more than one way to show it: you can bare it — or you can cover it . . . narrowly. You can wear a jumpsuit: one piece you can literally "jump into" that's slim, crisp, and close-to-the-body. Designers are making the jumpsuit a key piece for summer, giving clues for next fall.

The jumpsuit's evolved. Remember the safari suits of about ten years ago? They were "a look." This year's jumpsuits are more an idea: a one-piece pants-top outfit made for comfort, for action, for a fast way of summer dressing. Halston uses a jumpsuit as a starting piece for night; Willi Smith makes it short-sleeved and bright for day; Anne Klein does it as an easy, wearable alternative to summer pants and shirt. Catherine Hipp's is a short, button-up playsuit. Short or long, all have one thing in common — and that's an attitude — about how a woman wants to look good . . . wants to dress fast . . . without a lot of fuss.

"An attitude—about how a woman wants to look good ...wants to dress fast...without a lot of fuss"

Watch out — designer jeans are taking over. Not only are some large stores devoting entire departments to them, there's rumor of a disco in Texas that's posted a sign saying that if you wear jeans to the disco, you have to wear "designer" jeans. . . . Maternity designer jeans? That's what Sasson is making: for the present, in denim, later on in corduroy or velvet. . . .

Kimonos: Maybe it's just that our eyes are glazing over as we keep looking for "Oriental" influences, but it seems everywhere you look these days, you see kimonos. Kimono dressing as a way to look at night — as Calvin Klein designs it — in silk; as Halston makes it — in cashmere: as Mary McFadden does it — over a silk maillot; as shops such as New York's Diane Love are selling kimonos — old, one-of-a-kind, beautifully collectible. Women are wearing them over the thinnest, narrowest clothes at night; exhibitions, such as those at the Japan Society, have drawn crowds (and Seventh Avenue people); antique shops are complaining that kimonos are getting harder and harder to find. The kimono attraction? Comfort, color, a spare beauty — and a modern, pared-down approach to dressing up.

Weddings are up: Not just in numbers, reports say, but in level of opulence. Couples who have been living together, at marriage-time, are said to be opting for big productions. And even the woman who says, "I don't want a bridal dress," is going for something special – something romantic: a white embroidered Chinese robe; a Victorian lace-and-lawn dress; an enormous fantasy (Bianca Jagger wore one to a Studio 54 party) from young English designers Elizabeth and David Emanuel. Women are rooting out nontraditional sources: Stephen Burrows, Zoran, Holly Harp, Scott Barrie, Albert Nipon – a host of designers – if not for train and veil, at least for a pretty dress.

Are we really changing our values back to ring bearers, the "Wedding March," and white? Says Monica Hickey, who heads the bridal department at New York's Henri Bendel: "It's never slumped. There's a bride who'll always be a bride. But it's a narrowing field."

The fashion for champagne: it's coming back, taking over from white wine — wine cocktails — in many places. This past winter, there were groans of a Dom Pérignon shortage; on the West Coast, two current stars are the California Domaine Chandon sparklers: Chandon Napa Valley Brut and Chandon Cuvée de Pinot Noir. Reminder to the extremely healthy: Champagne is the stuff that's bubbly like Perrier or club soda but with taste. If you're desperate for self-justification: It's been reported that champagne grapes have vitamin and mineral benefits, too!

There's a revolution going on — in the world of active sports clothes. Today, you can hardly find just a tennis-dress or golf-clothes maker; now, more and more, manufacturers are grappling with the idea of multipurpose pieces: clothes that will work for an active life, not just a particular sport. You see it in body-dressing — leotard, maillot layers; in interchangeable terry-cloth or cotton interlock shorts, pants, pullovers, skirts; in a jogging outfit — that you wear outdoors for paddleball . . . or as the most comfortable piece of clothing at home. The appeal? These multipurpose pieces are easy to wear, relatively inexpensive, need little care; and when they work, they make a lot of sense.

How do active sports manufacturers get their new idea across? Sports stars' endorsements and designers' names have no real meaning, here; in increasing numbers, women are shopping for active clothes with serviceability, not star appeal. One manufacturer, Carol Canaan for Top Seed, for spring, showed their multipurpose, pull-on, pull-off clothes in a combination disco/locker-room scene: instead of going backstage to change, models would pull pants, skirt, whatever, out of a locker and build the pieces onstage. The message: If it works in front of a crowd, it ought to work in real life. . . .

We all grouse about clothes prices; this winter, in fact, more women said "no" to clothes they thought were too expensive — not in the stores when they wanted them — not of a quality that matched the cost. What's going on with clothes prices? A quick check with the U.S. Bureau of Labor Statistics gives one pause-for-thought fact: The Consumer Price Index records, in the U.S., a 46.8 percent over-all rate of inflation since 1973. The price of new cars has risen 38.4 percent. Food: up 49.5 percent. The cost of all apparel? Up less than half of that: 22.5 percent.

—KATHLEEN MADDEN

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What to keep your eye on for SUMMER

It's a fast jump from April to summer. So fast, in fact, that the first wave of real summer clothes is hitting the stores right now. This is the time—not June—to start looking for what you're going to wear and to start thinking about how you're going to wear it.

The reason is simple: all of fashion today is based on a sense of the body. But summer fashion takes it all the way—it always has. This summer, all the way goes even further: in the totally narrowed line of clothes, the never-before thinness of the fabrics, the different kinds of bareness. Summer really starts—where this issue does—with the body, with an in-shape body. In other words, it starts with fitness.

new options

Because if you're not in shape, you're going to miss out on some of the best news this summer. And, while we can give you the news, we can't give you quick-and-easy ways to fitness. No one can. Fitness in the true sense of the word takes time, takes work, and it takes a long-term commitment. Crash-dieting your way into a maillot by the first beach day is not the idea. What is: a realistic program of exercise, diet, body care—and those are the things you will find in the pages ahead. Taken together, they can give you a head-start on the season...and the fashion.

The first thing—the easiest thing—to keep your eye on for summer is color. Not simply color for color's sake. There's a more sophisticated, more thought-out approach—it's color used to its—and your—best advantage. There's color for every day—a new range of deepened neutrals—rich earth, clay, brown, and brick colors. There are deepened jewel colors. All of them, colors that give a new "weight" to summer clothes. If you have a sienna striped jacket and pants, or a clay-colored jacket and skirt, you have the kinds of clothes that go for a city summer...a working summer...for summer anywhere. And those are the clothes you'll find this summer. Not only in neutrals, there's black as a base color—black linen, black polished cotton. They all add up to new real-life summer dressing.

Where brighter color comes into the picture: a cerise top that goes under that clay jacket, a fuchsia top that goes with black linen—just enough of a contrast, enough of a lift. Where you can take all-out brightness—at home, at the beach, for all the easy moments of summer—yellow, red, and strong primary colors come into play (red comes into play as the punch of color in almost every summer collection!). Where you see white—where it's most welcome: a sharp white linen suit, a perfect white linen shirt—simple, collarless—tucked into white linen trousers. White is saved for the most classic kind of summer dressing—another way color is used for the maximum effect.

The waist is still news, but what happens above the waist is the biggest news—all the tops and jackets of summer. Not that there aren't changes in the other direction. There are new narrow skirts cut to hold on the body, skirts that have a shape you can *feel* as well as see. There are interesting turns to pants dressing—interesting new lengths—above-the-ankle pants at night, the narrowest pants to just-below-the-knee, the racy look of body-close pants with a quick rolled-up cuff. And some of the prettiest looks for a summer evening are still pyjama looks—often in some of the prettiest prints you'll see this summer.

But...you find more happening above the waist...and you find the most happening with jackets. If we gave an award for performance in a long-running fashion role, the jacket would win it hands down. From fall into winter, on through spring, and now strong right into summer: the jacket is the theme in every fashion story. There's a jacket to wear with everything now. A separate jacket in thin linen, in silk, in cotton—to move around over pants, skirts, over a dress. A jacket as part of a suit—sharper, more tailored—goes through every collection in New York—and every collection in Paris and Rome. No question: the standout look in the couture this season was a suit—which is another way of saying there was always a jacket!

The under-a-jacket hit... Last year, shirt-and-T-shirt dressing evolved into camisole dressing. This year, it goes one step beyond: the top to keep your eye on for summer is a strapless top. From the most casual (the barest!) cotton-knit bandeau to the strapless body suit as a top to strapless charmeuse and crêpe de Chine. Straplessness is not a special, sometime-only look: it goes everywhere a jacket goes. And that's the whole point about this summer's bareness: it's always bareness *under* something else, and if it isn't a jacket, it's another top. Bareness has changed the way color has changed—there's more refinement to it. It's not blatant, it's not too much; it's just enough to make a difference.

Another way the body comes into focus: sarong dressing—that kind of look—that kind of feeling is everywhere. At night, a sarong-wrapped skirt—soft and draped—with a strapless top, or narrow silk-print pants wrapped at the hip or wrapped at the waist, a top that wraps and ties and tucks in. The same shapes for day in cotton or linen, and the same effect when you take a big square of silk or cotton and do the wrapping yourself. Every way, it's part of the whole move to the body—the way it's held, the narrowness, the revealing without revealing.

new delights

The key to the character of summer dressing—changing textures. This is one season you always want certain classic pieces: a good pair of shorts, an easygoing jacket to throw over pants, knock-around-in pants. This summer, you're going to find all of those things—with a big difference. And the difference is fabric. You'll find shorts in black chintz to wear with a red shirt, you'll find that easy jacket and pants in thin, silky parachute cloth, you'll find a shine and shimmer that gives you a little bit more (the little bit more good fashion always gives!).

What's true of all fabrics: their lightness, thinness, the almost-transparent quality they have—silk gauzes, thin poplins, cotton jacquard, textured cottons, a thin-but-crisp linen. The way all of these textures work with each other—and work in color—sets this summer's news apart.

The unexpected delights of summer—the not-so-small small pleasures of the season ahead. A whole group of Chinese-inspired finds: a yellow silk mandarin-collared shirt with white muslin pants—the cleanest dressing at night. For day, the same feeling in a cotton serge jacket and pants of deep inky blue—not-quite but almost a Chinese uniform—and totally charming! Or a brilliant orange silk top with brilliant violet piping. And piping is a delight in itself—a touch you'll see everywhere....

Keep your eye on the best shapes in sports dressing. You're going to see them...transformed. You're going to see a windbreaker-jacket in black velours to wear with a black silk shirt and midnight-blue linen pants...or the same shape jacket in silk taffeta with pull-on drawstring pants in silk taffeta and a cashmere sweater...a rugby-striped terry jacket to slip over white pants and a white shirt. All of the shapes have been taken out of their original context—and original fabrics—and have been given a totally new meaning....

Another summer delight to watch for: the new brilliance in jewelry. Jewelry in colors that have been deepened, mixed with gold, and have been worked in wonderful new textures: lacquered woods, lacquered enamels, oxidized metals. And the shapes are wonderful—a wide, carved-out cuff in blue lacquered wood, a long feather of an earring in red-with-gold, a sweep-of-color clip in bright blue or violet to add to a neckline, a belt. Jewelry to collect piece by piece...and to wear that way....

There's new summer makeup that's a delight not only for the color—that's easy (and very pretty, especially in shades of pink)—but for what it does. From moisturizer to lipgloss, there's built-in sunscreening and protection. A new mix of good looks, good health, good sense—and if you keep your eye on *that* combination this summer, you can't miss!

VOGUE'S OWN 34 PAGE REPORT

SUMMER '79 BEAUTY & HEALTH SPECIAL

FEEL FREE! FEEL FIT!



You want to feel free to glory in your body! Free to enjoy summer in all its sunny warmth and openness. And the wonderful sense of release you get has a lot to do with how fit you are—freedom and fitness are inseparable, as a matter of fact. So, on these and the following pages, we give you just what you need to start: a whole new take on feeling free...and fit!

Feel free in the sun – really free. You can now, because you've got what it takes: total sun protection and total sun color. Just look at Janice Dickinson, above, in her orange see-through body shirt from Courrèges and you realize what we mean. Of course, nobody is suggesting you go out there and bake, but you certainly can feel a lot more free than you ever have before. Take the sun protection and sun color Janice has on here – it's all from Estée Lauder's new Solar System . . . starting with Self-Action Tanning Creme for a sunny glow all over, then Sun-Cover Creme for ultra-protection under makeup, and Invisible Sun Control everywhere else – it gives maximal protection, doesn't stain or rub off, so it's wonderful to use under a top like this. More sun color – the makeup! All details, next to last pages. These twelve pages: makeup, Way Bandy; hair, Marc Pipino of Pipino-Buccheri Salon.

Mike Reinhardt

Jump

Look! *This is the year of the body! The year of the maillot! And what counts at the beach is the look of a wonderful body in a wonderful maillot. You want a shape that exposes . . . in a sharp color! Like the strapless red suit, above, that Rudi Gernreich has done for Capezio Dance. You want something else this look turns on, too: protection. Which explains why we are now seeing a brand-new kind of sun product: sport creams — to screen and moisturize and color all at once. Here, Elizabeth Arden's Active Day Protecting Moisture-Cream. . . . For all-out protection, blend it over their new Ultra Protection Factor 15 Suncare Sun Blocking Cream. Head to toe! Makeup and fashion details, next to last pages.*



Action! Jumping is one of the six basic sports motions we show you on these and the next five pages — and tell you about in the accompanying article, "Fitness — The New Way." There are lots of varieties: jumping up, jumping down, broad jumping, high jumping, hurdling, and all sorts of dancing jumps. Activities with top jump ratings include gymnastics, handball, ballet, and fencing. Musts for jumping are strong feet, ankles, and knees. If you are weak in these areas, go easy on sports with a lot of jumping — sprains, Achilles and knee tendinitis, and cartilage injury are risks.

Mike Reinhardt

FITNESS

The 6 moves to make

There is much more to fitness, and there are many more ways to get fit and stay fit than people realize, according to James A. Nicholas, M.D., founder and director of the Institute of Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York. "In its fullest sense, fitness is an integrated system which involves your body, mind, and soul," he says. "It is a state of health, of looking and feeling good. It helps keep your figure trim and your posture right, and it minimizes fatigue. It helps your body respond to unusual demands and ward off disease. It is the key to a longer and healthier life. So what we emphasize at the Institute is the importance of lifetime sports—fitness as an integral part of your daily life."

There is a tendency now to say that fitness means cardiovascular fitness—what is often called endurance, the aerobic capacity of the body to use oxygen. Strength and flexibility are important, too, but even these three together are not the whole story—not by a long shot. There are many other fitness factors. Like timing. Or coordination. You can have great aerobic capacity and great strength, but if you are not well-coordinated and don't have good timing, there are quite a few activities you won't be fit for.

What Dr. Nicholas feels you need is a free and varied approach to exercise and sports. Any given sport can contribute its own mix of benefits to your overall fitness—and if you are not suited to one sport, there are many others you can try. Perhaps the best way to think variety is in terms of *movement*, the common denominator of all physical activity. With the aid of high-speed cameras and other sophisticated devices, Dr. Nicholas and his colleagues have studied movement in seventy sports. They have found that almost all of it is accounted for by six motions in varying combinations. These six basic ways of moving are: jumping, throwing, kicking, running, walking, and stance. Keeping them in mind helps you look at sports in a fresh way and choose a combination you are comfortable with and that is good for you.

Three of the motions are very "ballistic," as Dr. Nicholas defines them—meaning that the body, or part of it, is carried along by its own momentum for a brief period following a propulsive action.

- *Jumping* is a ballistic motion in which the *whole* body is projected off the ground by the legs.
- *Throwing* is a ballistic motion in which the *top* part of the body is propelled either around or away from the body's center of gravity. (You do not have to throw a ball to make a throwing motion. Fencing, automobile racing have *(Continued on page 310)*

Run

Look! *The bikini with its own cover – a little T-shirt top, like this print one of Leonard's. It gives you a very fresh all-of-a-piece look at the beach and just comes off when you swim. What you may need is one of the new self-tanning lotions Payot's Self Tan Lotion is great! You put it on at bedtime – it takes a few hours to work – and by morning your skin has a sunny natural glow. Use it all over or to fill in strap marks. It's good everywhere!*

Action! Running, another of the six basic motions, is an invigorating balancing act: continuous multiple adjustments from ankles to spine and arms allow you to keep your balance by slight shifts in the center of gravity. There are various kinds of running motions, such as jogging, sprinting, long distance, skating. Tennis and other racquet sports rate tops for running. The motion requires good ankles, knees, hips, and careful stretching of leg and back muscles. Tendinitis, ligament injuries, and fatigue fractures are risks to watch out for.

Walk

Action! Walking, the most common way of getting around in daily life, is the least frequent of the six motions in sports. There are many walking variations — forwards, backwards, uphill, downhill, side step, and walking with extreme joint rotation, as in ballet. The two key walking sports are hiking and mountain climbing. Usually, there is no problem with walking. However, excesses can produce foot strains and fatigue fractures. Extensive studies have been made of a normal gait on a horizontal surface, but not too much is known about exactly what happens when you walk uphill or downhill or on ice.

Look! *Sleek as a streak — this sharp red suit by Ariel. All you see is: body . . . color . . . motion. . . . And what may well turn out to be the fastest look going for hair this summer — the gel Janice has on here. It is Vidal Sassoon's Hair-In-The-Sun, and it has that slick gomina shine which is very big now in Europe. But it has something more: sunscreens! Slick it on well to keep your hair from drying out . . . before going to the beach, or out at night. Makeup and fashion details, both pages, next to last pages of this issue.*

Mike Reinhardt

Throw

Action! Throwing, the most common of the six basic sports motions, brings just about all of you into play — from your toes to your fingertips. It is great, *provided* you have good shoulders and a good back. Varieties include overhand, underhand, backhand, catching, swing (golf), and push-throw (basketball). Among the activities that get a high throw rating are: swimming, tennis, archery, fencing, and karate.

Look! *Black racing maillot – Head Sportswear's, complete with medals. We picked it for its really pro cut. Some pro advice to go with it: pay special attention to sensitive areas when you are in the sun – use extra protection on your lips, nose, tops of ears, shoulders, and neckline. Westwood Pharmaceuticals makes a great PreSun Sunscreen Lip Protector. Bonne Bell's Kristi Lip Cote is also good. And so is Coppertone Lip-Kote – and their Noskote Sunscreen 8 gives you maximal protection, not just on your nose but anywhere you need spot coverage. Anywhere he does, too, for that matter.*

Kick



Action! Kicking, also one of the six basic motions, involves a high degree of coordination and spinal balance. There are all kinds, including high overhead, punch, side, dribble, and a lot of different water kicks, such as flutter, scissors, and tread. Among top kicking sports are swimming, biking, ballet, and judo. The motion requires good knees (extending and flexing) and good hips (extending, flexing, and rotating). And, of course, if you are kicking a ball, good feet.

Look! *The body-baring black maillot Valentino opens the season with. Terrific, but do watch out how you go about the sun! Even after you have gotten as much tan as you are going to, you still get a certain amount of sun damage right through that tan. Solution: use a total block such as Bain de Soleil's new Ultra Sun Block Creme (it has a sun protection factor of 22.8!); if your tan starts to fade, switch to their Sun-Filter-Lotion for a day or two, then back to the total block! For safety's sake! Makeup and fashion details, both pages, next to last pages.*

Mike Reinhardt

Stance

Action! Stance is the second most frequent of the six sports motions, although, strictly speaking, it involves little or no actual movement. It is a specific posture that is maintained briefly for a purpose — particularly to start a movement or to brace the body for an impact. Good stance is important for performance and safety. In such sports as fencing, surfing, golf, diving, or skiing, stance is a big factor. One thing to look out for is muscle and tendon sprains, however — especially in the back.

Look! *All black, all shape. Basile's haltered maillot with a big blue flower, at left. Nothing to it, really, but your body and sexiness! Sharpened by red — that touch of polish which makes such a difference in how your hands and feet look at the beach this year. The red Janice has on here is Irish Poppy — one of 'Ultima' II's new Colors of Ireland — and the same shade as her lipstick. Their CHR Hand Creme Concentrate is good to use, too — work what is left over into your feet after foaming hands.*

Color! *"What is new in makeup," says expert Way Bandy, "is putting on cosmetics so they show as cosmetics." This is how he does Janice's makeup here, and it looks great with her white cashmere. The skin is paler (a flick of transparent powder!). The rouge is brighter – and placed higher on the cheek. The mouth is also bright – and clearly defined. The eye makeup is played down (and the brows bleached and thinned), so that the emphasis is on the paler skin, high-placed rouge, and lips. Janice's makeup is all done with Princess Marcella Borghese's newest colors! Makeup and fashion details, both pages, next to last pages.*

...and the new move to color

Mike Reinhardt

Mike Reinhardt

Summer '79 Beauty & Health Special

SUN PROTECTION '79

BY DAVA SOBEL

The new sun protectors give you a lot more freedom to be in the sun at any hour and at any latitude. There are screens and blocks that allow you to multiply your exposure time without risking a burn, as well as self-tanners and bronzers that give your skin a tint before you ever get to the beach, and even gels to guard your hair and scalp.

This year, in fact, you are safer in a good sunscreen and bathing suit than hiding under a beach umbrella, dressed in white from head to toe. According to Edmund Klein, M.D., associate chief of dermatology at the Roswell Park Memorial Institute in Buffalo, NY, 50 percent of the sun's burning rays go right through a white shirt. And an umbrella is no haven either, as sand is reflective enough to bounce an enormous amount of solar radiation up under the canopy.

The improved sun-protection products come, happily, at a time when doctors are more concerned than ever about the long-term effects of the sun's light on your skin and eyes and the internal processes that help you ward off disease. For unshielded sunlight not only brings on a burn but hastens the signs of age in the skin (wrinkles, discolorations), instigates several types of cancer, could cause cataracts, probably disrupts the body's immune system, and may even have other, as yet unknown, dangers.

Most of the damage is done by ultraviolet light, an invisible part of the sun's output that tans you and burns you (although it also has the good effect of helping your skin produce vitamin D). What has been considered the main burning portion of ultraviolet light, called UV-B, changes over the course of the day, reaching its peak between 10:00 A.M. and 2:00 P.M.

"That's *solar* time, not clock time," cautions Farrington Daniels,Jr., M.D., professor of medicine (dermatology) at The New York Hospital-Cornell Medical Center. "The only safe way to tell the time on the beach is to use your body as a sundial. Lie down in the sand, north-south, and mark your length. Then stand at the southern mark (or northern mark – if you are in the southern hemisphere), so that your shadow falls toward the other mark. If your shadow falls short of the mark, the UV-B radiation is high.

"Also remember," Dr. Daniels goes on, "that the UV dose in this part of the world reaches its greatest concentration around June 21, then starts to decline. It's easy to get badly fooled--and burned--on a warm weekend in the spring, especially at the beach. Water does not reflect sunlight, as many people believe, although the foam on water and the whitecaps of waves do. Water is quite transparent to UV, so you can get burned while you're swimming, and the coolness

(Continued on page 309)

Look! *Summer whites! Terrific – especially the way Calvin Klein does them here. And a very modern way to dress in warm weather. Of course, there was a time when you really had to cover up to keep the sun off you. But now it's a different story. You do it because you like the look. Sunscreens and sunblocks give you all the coverage you want . . . and if you want to stay pale – something more and more people are finding attractive – you can now get even the palest makeup shades with built-in sun protection. As a matter of fact, every bit of Calvin's makeup Janice has on here – from the Moisturizing Day Cream to the Lip Color – is formulated with sunscreens. The man she is with has his own system: Sun System's First Exposure Gel. Makeup, fashion, and accessory details, on the next to last pages.*



THE PROTECTORS!

The big news in sunglasses: the focus on performance, meaning protection. For very good reasons: direct sunlight, glare, wind, particles of dirt are things your eyes are vulnerable to all of the time. In summer, more of the time. You're outdoors more, you're more active, you're driving more — on bright, sunlit highways. And as soon as you're near/on water or sand, light and reflected glare are intensified. All of which means this is a season for maximum eye protection. What to look for? The first — most obvious — thing: glasses dark enough to cut brightness, but not too dark (that puts another kind of strain on eyes). Most cosmetic-color lenses will not absorb enough light. How much light sunglasses should absorb depends on where you are and what the weather is like. As a rule of thumb: they should absorb 75 to 90 percent of light. More specifically, on a dazzling sunny beach, you need a sunglass lens that can absorb 85 to 90 percent; if you're in a shady, woodsy setting, 60 to 75 percent is enough; on overcast days, the numbers drop to 30 to 50 percent (a good argument for a wardrobe of glasses!). You can tell — just by looking — if a lens cuts brightness and feels comfortable. But you won't be able to tell if it can effectively absorb ultraviolet and infrared light rays. For that, you'll have to depend on the optometrist or optician, and information from the sunglass source itself.

The most recommended colors for sunglass lenses are still grey, smoke, green-grey, and brown. The more neutral the lens color, the less distortion of the colors around you. Polarized lenses are tested glare-blockers. In simplest terms, the polarizing material — which is a plastic — blocks out light rays that vibrate in a certain direction. "Coated" lenses are also good anti-glare agents.

Plastic lenses or glass? In the end, it's a matter of individual choice. But two things are worth keeping in mind. Plastic lenses require gentle treatment; they scratch more easily than glass. On the other hand, if you want glass, make sure you're getting safety glass, which crumbles rather than shatters if it should break.

A word about frames. With sunglasses, bigger is better. You want frames — and lenses — that cover your whole field of vision. Too-small frames set up an annoying brightness contrast at the edge of the lens.

Last word. Style is as much a part of serious sunglasses as anything else. You'd pick any of the glasses here solely on the basis of design. But you don't have to: they combine the best of both worlds.

A new breed of safety-first sunglasses. They work, they look it... and they have style!

The super protectors, opposite: the eye safety shield worn by sandblasters (right) and the one for welders (far right). In the middle, top-notch protection for everyone: glare-cutting mirrored ski glasses – brilliant red frames, white leather side-shields for added safety. I Ski by Tropic-Cal, $8. . . . The brilliant-color lip protection: Max Factor's Sinful Red, from the new Uptown Red collection. Hair, Garren at The Plaza; makeup, Alberto Fava. Welding "helmet" from Airdyne, New York. Fashion information and stores, next to last pages.

Chris Von Wangenheim





Ulf Skogsbergh



Andrea Blanch

THE PROTECTORS!

The sunglasses here have different degrees of protection, different looks, but you can count on all of them to work. . . . **1.** High-level protection — mountain-climbers' sunglasses! Extra-dark — 85 percent-light-absorbing — lenses, with wind-blocking leather sides, removable screws to quick-change the lens when a lighter color is enough. From Lugene. $45. . . . **2.** Sunglass classic updated: blond "tortoiseshell" full-views, dark-green lenses — a good protective color. Ralph Lauren for Optique du Monde. . . . **3.** Brightest aviators: orange-red frames, shiny mirrored lenses — the metallic coating increases glare-cutting power. Ray-Ban SunGlasses by Bausch & Lomb. $27. . . . **4.** Working color: new polarized lenses available in eleven shades. All, glare-proof, impact-proof. Polar-Ray by Melibrad. . . . **5.** Protection on the side: brown tortoise glasses/brown lenses. And side-shields designed to block glare from every angle, to "catch" dust, soot, whatever's in the air (good post-surgery sunglasses!). Art-optic. $70. . . . **6.** The most all-around protection: the NoIR sunglass, in amber. The name spells out, "No InfraRed," and the lens, in fact, blocks out some infrared light and all ultraviolet rays. $12. . . . **7.** Fast changers: clip-on, flip-up polarized lenses — an instant, inexpensive ($3.50) way to turn "cosmetic" or prescription glasses into serious sunglasses. From Roberts. Here with jewel-bright glasses from Colors In Optics, Ltd. — sapphire frames/blue lenses. $25. . . . **8.** New-style aviators: gold piping on black, dark-grey lenses — a number-one choice for sun protection. Oscar de la Renta for Warner Lambert. $8. All prices approximate. For stores, see next to the last pages of this issue.

The news: sleek, functional sunglasses to block light, glare, wind, dust, soot…and more!

Keep your eye on . . . shorter hair! The look, this page, is just a hint of what's coming for summer. There's a new approach to hair — freer, fresher, as easy as it is attractive. It's something to start thinking about now. . . . Keep your eyes on (behind!) glasses that protect — especially in strong summer sunlight. These do it: red-and-white striped aviators, with tan polarized lenses that block out 99 percent of reflected glare, 96 percent of the sun's ultraviolet rays. Polaroid Sport. $14. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, George Newell.

THE ALASKA

NEED FOR NATURE

Summer'79 — feel fit! feel free!

To get outdoors, find space, quiet, challenge: that's our most basic—often forgotten—need. Today, no place gives us more outdoors than Alaska: untouched, awesome, a glorious natural gift. On these pages, you'll see Alaska—in photographs and through the words of John McPhee. You'll read what doctors said in interviews about nature and '70s life. Writer Jan Morris sums up: Does "in touch with nature" really mean "in touch with ourselves"?



Adelaide de Menil

In Alaska, this Tlingit Indian totem pole is a strong survivor and a symbol of the state's rich past

Alaska: the need for nature!

THE UPPER 1

BY JOHN McPHEE

I remember being surprised by how green it was. When I first went up to Alaska in summer, I found T-shirt weather in the Brooks Range, beyond the Arctic Circle. If a cloud crossed the sun, of course, you reached for a sweater, but there was, with it all, an unexpected Alaska. The first aircraft that carried me up there took off in darkness from Seattle. It flew over the lights of Canadian islands and then into total black—9:00, 10:00 P.M. Then a small arc of intense blue light appeared like a tunnel-end on the northern horizon. It grew. After another hour, it had spread to become a low, flat stratum, no less blue, that reached toward the corners of the world. A band of pink developed above that. Sometime after twelve and before 1:00 A.M., the airplane landed in Alaska in daylight.

That fall, a bald young man with a handlebar mustache told me that when he had left Chicago to live in Alaska someone had asked him why he was going. His response had been, "If you have to ask that question you wouldn't understand the answer." I was still near the beginnings of sensing what he meant. While going down a river in Arctic Alaska, I had come to feel what was for me the new perspective of being hundreds of miles from the nearest highway, and was more than beginning to sense that this terrain could not even roughly be comprehended if it were looked upon as an extension of anything I had known before. Within the mind (as on the ground) I had a long way to go. The fifty-five-gallon steel drums, Blazo cans, old bedsprings, and assorted detritus lying around the cabins of bush villages were

(Continued on page 315)

In Alaska, thousands of islands dot the Southeastern waters; spruce-, hemlock-, and cedar-covered mountains shoot up abruptly: to scale, hike, look at, investigate. A Tlingit totem pole (such as this one, far right) links the forest and the North Pacific: Many years ago, it was carved by an accomplished Tlingit Indian artist to tell of a people, a family, of beasts and mythical monsters, of great men and great traditions – and of their place in the natural world.

Adelaide de Menil





SPACE

Alaska: the need for nature!

Some people have the feeling that when a person stands before great space, at the edge of the ocean or on a peak of a mountain, that the person feels little, like a worm, in comparison to the magnitude surrounding him. This is counter to my own observation and experience. Obviously, we are nothing in comparison to the cosmos; but, when we see this infinity of space, I think we have a feeling of elevation, an uplifting of the spirit—we have what some psychologists call a "peak experience" and feel greater than ever before.

Now, how is it to be explained that we, so small, feel enhanced rather than reduced by the comparison? First, we are intensely aware of the fact that we are able to experience the beauty in front of us, and we appreciate this capacity of ours. So, when we see the mountain, we see not only its beauty but also the beauty of the human being who is able to appreciate the sight and have the peak experience. Second, no matter how great is the universe, with our nervous systems and our brains we are able to conceive of its immensity, at least as a concept; and, since it is our concept, it becomes part of us. And third, what we see in the space in nature seems to be more authentic; it has not been adulterated by man, and therefore does not wear any mask. So we feel more authentic and genuine and able to respond to the two great infinities: the infinity of the external world and the infinity of the creativity—the unknown possibilities—of our inner world.

Space is a reminder of reality and a reminder of the need to refill this vastness. In the face of space, the human being has not only a deep and religious feeling of infinity but also the desire—and this is in the Judeo-Christian tradition—to become a partner of God in the act of creating, of putting something into this world.

SILVANO ARIETI, M.D.
psychiatrist, New York City

(Dr. Silvano Arieti is the author of "Creativity: The Magic Synthesis" and, most recently, "Severe and Mild Depression"; both, Basic Books.)

There's a difference in the *type* of stimuli up here, not the quantity. In nature, you're seeing unblocked light, clouds, and far, far distances. You're seeing the environment without pollution and breathing it without hundreds of people around.

WILLIAM J. MILLS, M.D.
surgeon, Anchorage, Alaska

Hiking – backpacking – in the open space of Alaska's Chugach Mountains: where blueberries blanket the tundra like grass and the backcountry is populated with Dall sheep, mountain goats, moose – not people

Stan Malinowski





STAMINA

ALLAN J. RYAN, M.D.
surgeon, editor-in-chief, "The Physician and Sportsmedicine"

Stamina is endurance—muscular, psychological, emotional. It's the strength to perform a physical activity continuously over a long period of time. It's the ability to maintain mental alertness over time. And it's the resilience to withstand the strain involved and carry through to completion.

In order to be able to do anything continuously over time, you have to have some physical resources—skill and strength. On the other hand, you don't have to be the incredible hulk. In the long run, the survivors of extraordinary physical strain—the people who are cast away on a raft for twenty-four days, say—are not necessarily the physically strong people but those who have the strength of mind to be able to concentrate, to hold themselves together and do everything necessary to insure their survival.

This is what has happened repeatedly, in all types of experiences—the Donner Party's being caught in a blizzard, Scott's expedition to the Antarctic, the even more amazing story of Shackleton's expedition to the South Pole. On his return, Shackleton's ship was wrecked at sea. All the men put off in a longboat and eventually they were stranded on an island, literally a desert island. It was cold, raining constantly, conditions were horrible, yet they didn't lose a single man. The reason they survived, I think, was that they all shared this mental quality, a mental toughness: the ability to go on and not admit they were defeated. It's a quality partially learned through experience, and relates to a person's character, which can be summed up as all the influences which have affected him through his life until he gets to the point where he's tested.

Character is something you don't hear very much about today, but when you get down to the decisions people make in their relationships to other people, and how people view each other—with either respect or disrespect—character has a lot to do with it. And in recreational sport activity, I think you see demonstrations of character. That's really the spirit, and the basis, of true amateurism in sport....

Now, how you build stamina is by overloading the system. If you go out and walk a mile every day, you will become a great

(Continued on page 315)

Alaska: the need for nature!

Jogging — working out — testing your body in Alaska: where the isolated sheer rock faces, glacial lakes, and crevasse fields of the Chugach Mountains (such as the one shown here) are a twenty-minute air hop from Anchorage, Alaska's largest — and busiest — city.

Stan Malinowski

Alaska: the need for nature!

"In quiet, silence, we are less impinged upon by the external world and so we can be more in touch with our inner selves: this is a rare experience. In our busy way of living, we are always trying to be in contact with the external world, which has its merits, of course, but also demerits, the major shortcoming being that we're less in contact with our inner resources, what Freud called the primary process.

Our usual way of using our minds, which permits us to interpret the external world, Freud called the secondary process. The primary is a more primitive part of our minds; more primitive but also more unexplored, more unpredictable, and its resources have never been totally tapped or appreciated. When there is quiet, we are in a better position to let this inner part reemerge. We could use it as a source of creativity, for seeing dimensions that we don't see otherwise, and as a source of spiritual power.

Something similar to this happens when we sleep and have a dream. We have removed entirely the external world. It is quiet; we do not hear anything. And then what happens is this inner part comes to the surface in the form of dreams, the language of which we don't use every day. At extremes of aloneness—for instance when people are stuck on a polar expedition, or on a desert or an island—this inner part comes in the form of mirages, illusions, or hallucinations. Naturally I don't advocate that we go to those extremes, but I do believe that periods of quietness and aloneness are very helpful and permit us to explore unpredictable things.

As a matter of fact, in many myths, there is a tradition of this type which has some basis in scientific reality. We know, for example, that, in the Biblical story of Moses, Moses went to Mount Sinai alone and in this state of aloneness he had those revelations which are the foundations of the Torah and of the Old Testament, and of the Judeo-Christian heritage. You find the same thing in Mohammedism, and throughout history, you see that the great sages went into retreat, to places where they could be in contact with this inner part of themselves, which gave them new ways of exploring not only themselves but the whole cosmos.

The contact with nature promotes the primary process. Space and quiet put the individual into a state of receptivity to inspiration."

SILVANO ARIETI, M.D.
psychiatrist, New York City

"The need for nature is basic, probably inherited. Out in the wilderness, the individual is in situations that give him sensations his ancestors and primitive man had—that he's one with nature, without all of the extra camouflages and machinery that's at home. And certainly out on a quiet lake when the loons are calling, he's in a more pleasant situation."

WILLIAM J. MILLS, M.D.
surgeon, Anchorage, Alaska

QUIET

Camping out—above Knik Glacier: in Alaska, there are glaciers—ancient, moving masses of ice—the size of states. You fly in—no roads, no tourists—by helicopter. To camp out, even on snow, you use a free-standing tent—no stakes, no guy lines—such as The North Face geodesic tent shown here.

Stan Malinowski





Alaska: the need for nature!

THE GRANDEST WORK OF NATURE: OURSELVES

BY JAN MORRIS

Wistfully now and then, in the subway, at the kitchen sink, or even in the automated cow barn, there steals upon most of us a craving to be more *natural*—to get ourselves closer to the elements again, to feel the breeze and spray upon our brows, to be readmitted, as it were, to the physical order from which mankind so long ago abdicated. This atavistic impulse is immensely forceful. At one extreme of potency, it spawns ecology movements and national parks; at the other, as I say, it simmers somewhat morbidly within ourselves, intermittently surfacing to send us jogging in the park, planting herbaceous borders, or sailing catamarans single-handed to Australia.

What, any conscientious therapist might wonder, goes on? Join me on the couch and let us explore the neurosis together.

The patient on my right regards Nature as a Challenge. In this he seems to agree with John Masefield, distinctly a storm-in-the-rigging kind of poet:

> The Power of Man is in his hopes;
> In darkest night the cocks are crowing;
> In the sea roaring and the wind blowing
> Adventure—man the Ropes!

It is hard to isolate the cravings of those who treat Nature as a sort of gigantic tennis opponent; for they are an obscure muddle of the sporting, the belligerent, and the besotted. The lone yachtsmen, the mountaineers, the mad skiers, the balloonists are setting out to beat the one they love. John Hunt, the leader of the first successful Everest expedition, refused to speak of the mountain's "conquest"—it was merely an "ascent," he used to say reprovingly. In this he reminded me of the officers of Queen Victoria's armies in the heyday of Empire, who regarded with lifelong affection and esteem those Pathans, Zulus, and Sudanese Fuzzy-Wuzzies whose principal ambition in life was to murder and preferably mutilate any Briton they could lay hands on.

Like these officers' highly enjoyable campaigns, the Challenger's war against Nature is war with malice, without an enemy indeed. No adventurer worth his membership in the National Geographic Society complains when an avalanche buries him, or adverse winds keep him navigating perpetually backwards round the Horn. On the contrary, he relishes a slap in the face from his adored—his is the midnight cockcrow! A streak of masochism animates him, and in a way he does not

(Continued on page 314)

Alaska kayaking—in a world of white icebergs, grey water, blue glaciers: "It's a mood-lifting sort of thing," said Dr. William J. Mills, orthopedic surgeon, hunter, fisherman, wildlife photographer in Alaska. "That kayaker is pouring out energy. She's in the midst of wild noise. Yet, if you asked her at the end of the day how she was, she'd say she was soothed, cleansed."
Hair and makeup, these twelve pages, by Rick Gillette
Fashion details, stores, next to last pages.

Stan Malinowski





THE 25 PERCENT FAT DIET

There is a whole new way of looking at diet today. It has to do with something almost all of us are getting a great deal too much of: fat. The fat factor in the American diet is the big nutritional concern right now.

The 25 Percent Fat Diet is a very good answer. Richard Rivlin, M.D., a leading New York nutritionist, explains why it makes sense. For your health. And for your looks.

"If you are eating the average American diet," Dr. Rivlin says, "you are getting about 40 or 45 percent of your calories in the form of fat. People often find it impossible to believe that almost half of what they are eating is fat. But it is, when measured by calorie count. Fat is a much more concentrated source of calories than either protein or carbohydrate: one gram of fat yields nine calories when burned, whereas one gram of protein or carbohydrate yields only four."

How much fat must you get as an absolute minimum? *Very* little, Dr. Rivlin says. You need just a bit as a vehicle for the fat soluble vitamins A, D, E, and K. You also need a small amount for the body's energy machine to run smoothly. And there are also several kinds of fat that your body cannot make and must get in the food you eat. You could easily meet these requirements with less than a tenth of the fat in today's American diet.

Why should you eat less fat? There are, Dr. Rivlin says, four main reasons.

One: Overweight is perhaps *the* American disease. As fat is so high in calories, cutting down may be a very good way to lose or control weight—provided you do not increase carbohydrate or protein intake at the same time.

Two: Diets high in fat, especially saturated fat, are linked to cardiovascular disease. And it is the country's leading killer—of women as well as men, although women have much less heart disease than men during their reproductive years.

Three: A high-fat diet may cause certain cancers. This is still controversial. But a number of leading researchers are convinced that fat may be implicated in breast, uterine, and colon cancer. We need to study this.

Four: A low-fat, low-calorie diet may protect the borderline diabetic. Diabetes is very prevalent in our society and is, of course, a serious disease.

The question then remains: what level should you cut down to? The 25 percent level, Dr. Rivlin says, makes very good sense. It represents a healthy reduction from that excessive 40 to 45 percent. At the same time, it gives you enough fat for taste and the feeling of satiety you probably like. "If you go on a regimen that is too drastic," Dr. Rivlin says, "you just won't stick to it."

The doctor advises one simple step to get a diet change off to a good start: eliminate as far as possible "the big offenders"—the foods that are very high in fat, especially the saturated kind you get in ice cream, pastries, rich cheeses, red meat.

(Continued on page 316)



More exercise! And a stationary bike is a great way to get all you need... especially if you paddle with your arms, too. Details, next to last pages. More about stationary bikes, page 112

Less fat! And less saturated fat. Use margarine instead of butter... a no-stick pan.

Penn

TOTAL SKIN CARE



You are going to be seeing a great deal more skin this summer. And this means you should have a skin-care program that covers all of your needs from head to toe. You want to be able to combine the far-reaching benefits of new in-depth treatments with the surface polish that sloughs and scrubs can give and then zero in on the different requirements of different areas. The starting point should be an all-over body lotion or cream that does a really "deep down" job on every inch of you. You supplement this by regular exfoliation. And then go on to give specific attention to specific parts of the body.

One excellent head-to-toe product is Elizabeth Arden's Visible Difference Special Moisture-Formula for BodyCare, which goes far—right to the basement membrane where new cells begin—to help you get noticeable moisture buildup everywhere. Another terrific way is with the Moist Environment Body Treatment Charles of the Ritz has just brought out—it goes down thirty-five layers to do what counts most in getting at the source of your moisture problem.

PUMICE! **Use this abrasive stone—actually, volcanic lava that has cooled—to slough and polish your skin. Wet a piece, rub it with soap, and go over any rough spots with a circular motion. You can buy small pumice stones at drugstores. This large piece comes from Scentsitivity.**

Scrub points. Everyone is beginning to realize how important it is to scrub and slough regularly in order to have skin that is really clear and smooth. And there are all sorts of wonderfully natural new ways to do this—with pumice, *as above,* or clay or mud or loofahs or grainy oatmeal or almond soaps—as well as with slightly abrasive nylon buffers or mitts. The point of any and all methods is this: As new cells are formed and travel up towards the surface of the skin, they gradually lose their moisture and flatten out until they finally dry out completely and become flaky scales that the skin sloughs off. Scrubs and sloughers speed up removal of this dead layer of surface cells, so your skin appears smoother and softer.

Clinique has worked out a total skin-sloughing regimen that you can use on every part of your body from head to toe. A daily skin slough for the face (the second of the three steps in their cleansing, clarifying, and moisturizing plan) can be augmented with their 7th-Day Scrub Cream and three-minute Beauty Emergency Masque once a week ... and there is Body Sloughing Cream to take over where the exfoliating action of the facial sloughers leaves off. *(Continued on page 308)*

Penn

Show off your whole body in a marvelous dress like this one of Oscar de la Renta's — crêpe de Chine, handpainted in flowery splashes of vivid color... and simply wrapped and tied. And show it off gloriously, with the help of any of the new creams for this or that part of the body — Lancaster, for instance, has just brought out a whole Suractif collection of creams like these. Makeup by Vincent Nasso; hair by H.V.W. Beauty and fashion details, next to last pages.

EVERYTHING GELS

Quick! Easy! Fun! That's gels for you. They work wonderfully, whether you happen to be using a shampoo, cheek color, sunscreen, eye-makeup remover, bath fragrance, or mask. They are practical—you can just toss them in a satchel and go, without ever having to worry about their spilling, leaking, or breaking. And they are as sensuously pleasing to use as they are simple and effective. In other words, you get all the things you want in a product—and all in a single tube, pot, or jar.

Some gels are thin; some are thick. Some clear; some opaque. Some meant to run a bit; some meant to hold their shape. It all depends on what they are supposed to do. Just how do you know what is a gel and what isn't? A very short lesson in chemistry helps you tell where to draw the line between a solid, a liquid, and a gel. When immersed in water, the molecules of most substances combine with molecules of water on both ends, according to Jack Cella, Ph.D., vice president for research and development at Elizabeth Arden, Inc. And, as soon as this happens, the substance has in effect dissolved. The molecules of a gel-forming substance, however, combine with molecules of water on only one end; they hitch onto one of their own molecules at the other end. What you get in the process is a network of these molecules, all neatly aligned like the squares on graph paper or the cells in a hive. They remain in this delicate balance unless some ingredient is added that disrupts the orderly pattern and throws everything out of solution.

Solution is really the key word—gels are a very modern solution to whatever you need and want in skin care and color or in hair care and color. And even though the principle is anything but new—cosmetic and treatment gel preparations actually go back all the way to Greek and Roman days—the new advances of polymer science are making it possible to disperse all kinds of dyes, emollients, and medications in gels today. In fact, some of the best news around is in gel form, so we are giving you all the latest info in a guide to what gels:

Cleansing gels. Some of the most effective cleansers on the market now are gels. They go on the skin so lightly and liquify so quickly. And the gel form lends itself very well to preparations for oily skin—a condition that a surprising number of American women continue to have well into their forties—so there are many gel products specifically formulated for problem skin. One excellent cleansing gel for all types of skin is the Soft Gel Cleanser in Diane Von Furstenberg's new Systematic Skin Hygienics....Another is Germaine Monteil's Gentle-Acting Gel Cleanser....Coty's Equasion Fresh Peach Wake-Up Gel works wonderfully for everyone and their Equasion Medicated Blotting Gel For Oily Skin copes with problem skin....Charles of the Ritz also has two—a Sparkling Gel Cleanser for most skin types and an Oil-Relief Cleanser for special problems...and that includes problem spots like your nose....Merle Norman has zeroed in on oily skin with two gel preparations: you follow the Gel Cleanser for Oily Complexions with an application of Oil Blotting Gel if you want a treatment *(Continued on page 320)*



HAIR LOOKS GEL Short hair with lots of shape and shine. That's the kind of easy, controlled look you want for summer. It takes some pretty expert scissoring to be that simple! That small a shape! That flip! It also takes something else: color—summer '79. Your hair is lighted with gel color. A slightly deeper, richer shade than your own: auburn lights on red hair; golden on pale blond. The effect is soft, subtle, subdued ... and very enriching ... natural ... new! Hair, John Sahag; makeup, Vincent Nasso.

Gels: The Works! Everything from Redken's wonderful red Amino Pon Concentrate Shampoo at top left to, going clockwise, Stimulus Cleanser—Scandia's pale-pink gel...Karl Lagerfeld's Chloé Gelée: Bath and Shower Gel ...Coty's Equasion Medicated Blotting Gel For Oily Skin...Bonne Bell's Transparent Blushing Gel...Dippity-do's great gel for hair—the blue-green one...i Cosmetics' Strawberry Jelly to massage and moisturize—and add a blush of color everywhere... clear green Prell Shampoo...Jean Naté's refreshingly light Bath Gel...and Benandré's midnight-blue Luxury Bath Gelée.





REAL AMERICAN STYLE



...*at* Calvin Klein

Strong and solid—clothes for the modern way of life. On these four pages: four "definitive" looks from two designers who shape a distinctly American way of dressing...

A top-notch collection: Clothes to "collect" and wear for years to come—any time of year, anywhere in the world. *Opposite:* A new sense of energy—in color! In amethyst silk, a narrow button-front dress. About $240. Bergdorf Goodman; John Wanamaker; Rich's; Hudson's; Diamonds; Bullock's. *Beauty Color*... Makeup to collect—and wear any time...Black Plum and Onyx Powdered Eye Shadows, India Rose Powdered Blush, Rose Plum Lip Color—all from Calvin Klein's new Plum Face.

This page: Every season, you can depend on Calvin Klein to deliver this kind of a "uniform" — comfortable pants and a jacket you can live in. His sienna striped linen pyjama jacket (about $230) and trousers (about $120). Late April, Lord & Taylor; Montaldo's; Maison Blanche; Lazarus; Harold, Minneapolis; Frost Bros. These four pages: hair, Garren at The Plaza; makeup, Alberto Fava. Accessory information, next to last pages.

Chris Von Wangenheim



REAL AMERICAN STYLE

...*at* Halston



Refinement — his favorite shapes, revised and carried through several collections. The best versions in his Made To Order collection this season.

Opposite, the line and attitude of rough-weather gear: a windbreaker jacket and draw string pants in silk taffeta—he brings luxury to real clothes. To wear with a navy cashmere sweater. Silk, Taroni/Sormani. The Ideacomo Group. All, Halston Made To Order at Olympic Tower, NYC. About $1,400. Elsa Peretti of Tiffany 18k-gold and tiger-eye earrings. *This page:* One of his "signature" small tops, smaller now and narrower — sequined on silk chiffon, patterned with stylized calla lilies. To wear with silk charmeuse pants with the close fit that's classic Halston. Both, Made To Order at Olympic Tower, NYC Top, about $1,500. Pants, about $600. Elsa Peretti of Tiffany 18k-gold calla-lily earrings, jade and 18k-gold ring, and 18k-gold knot cuff

Chris Von Wangenheim

PEOPLE ARE TALKING ABOUT...



BROOKE ADAMS
Funny, quirky, irresistibly classy

Hedging, which is what increasing numbers of us are doing during this time of **Jimmy Carter**'s "lean and austere" budget. "Hedging," says a canny dollar watcher, "is the turn-of-the-decade's speculation game." The game: investing in objects, real estate, rather than stocks, savings bonds, other usuals. So it's bullish for vintage postage stamps, '38 Ford pickups, apartment houses, even doll houses. And zoomiest hedge of all—gold! . . . Power shifts and this local observation from wave-of-the-future man **Governor Jerry Brown**: "I see California on the edge of a Pacific economy and Pacific culture. Power is shifting. It is moving toward this part of the world. . . ." . . . Funny, quirky, suddenly saddy, irresistibly classy **Brooke Adams** who is Instant Star because of movies *Days of Heaven, Invasion of the Body Snatchers.* She's got the **Hepburn** touch—**Katharine** *and* **Audrey**. Brooke, a direct descendant of two President Adamses, says about her new startime life, "I love the frills—the limos, a suite with unlimited room service." Coming up with Brooke: *A Man, A Woman and A Bank; Cuba*—in which she is rich, ripe and volcanic. . . . **Dean & DeLuca**, in Manhattan's SoHo, a white and chrome loft-huge vastness crammed with good things to buy and eat, marvelous housewares—anything from a bagel (15 cents) to a copper stock pot ($345). And it is thronged, even on Sundays—**Burt Reynolds**, **Bill Paley**, **Diane Keaton**, **Edward Albee**, **James Beard**, **Louise Nevelson** all provisioning the good life. . . . Self-help, specially as in doctoring, and this balm from **Dr. Jonathan Miller** who made us ache with laughter in *Beyond the Fringe* and *is* a qualified ache-breaker: Our body "is a hospital staffed by its only patient, and . . . the fact that we have ourselves [as private physician] on call around the clock means that we can overcome most common emergencies without having to summon outside help." That is from Miller's *The Body in Question,* a mind-shaking book, thirteen-week TV series which exhilaratingly explores modern medicine while relating it to political events, technological advances, social patterns. . . . **Joan Sutherland** and **Luciano Pavarotti** together again: this time on another TVer possibly with magnificent mezzo **Marilyn Horne.** What made the S. & P. debut so tremendous: expected virtuoso vocal climaxes, volleys of them, and surprise—the all-prevailing humaneness of these could-be-remote supernovas. They were very warm, very funny. "When I first met Joan," says Pavarotti, "I put my hand on her tummy to see how she breathed. That was when I first learned that I had a lot to learn." . . . **Joseph Heller** (*Catch-22*) and his novel, *Good as Gold*, which mordantly plucks the flesh from such contentious bones as the American-Jewish experience and the Washington Establishment. "Through some mysterious process of imagination," says Heller, "I thought those two areas might blend together into some kind of marvelously funny and biting novel. . . . Overcoming my natural modesty, I must say that perhaps I was right." Add to "funny and biting" infuriating, runaway best seller and Heller *is* right. . . . An Englishism slanging this way: ropy, meaning difficult, sticky, as in "The situation's ropy" or "**Teng Hsiao-ping**'s ropy when, in the U.S.A., he talks about the Soviet." . . . Oscar-time—and what's definite about Awards right now: it's a woman's year. There's a blaze of women starries. Here are the should-bes for toptop Oscar: **Jane Fonda**, **Ingrid Bergman**, **Jill Clayburgh**, **Ellen Burstyn**, **Geraldine Page**. A reminder from **Rosalind Russell**: "Acting is standing up naked and turning around very slowly."

The new vitalities—six next-generation sparkers, plugging in with energy, wit, yearning. . . . **Peter Weir** haunts with his mystical, dream-like, dread-weighted film, *The Last Wave.* Writer-director Weir, an Australian, pits the cool white man's culture against aboriginal tribal truths: the rational mind buckles. Effect: a delicate horror. "It's the little things that frighten," says Weir. "The wind. The dark." . . . **Eric Roberts**, newest of the red-hot leading movie boys, walked off with his first film, *King of the Gypsies.* Only twenty-two, Southern-bred, acting since he was seven, Roberts comes across strong, darkly sexual, rawly vulnerable. What **Marilyn Sokol** has: inky-black ringlets; huge brown eyes that see all, know all; a wide and wacky funny streak; comedic courage—she keeps taking chances on truth, herself. With three movies in the works, she's now Hollywood hot. "You get tired faster, making movies," she says, "but you get paid more." . . . **Veronica Cartwright**: about as wide as an eyelash, a witty expressive face, a quality of transparency that makes every screen second potent. Heartaching in *Inserts*, raunchy in *Goin' South,* she was surprisingly heroic—and tender and daffy—in *Invasion of the Body Snatchers.* "I'd love to do a high-class comedy." . . . Consider **Barry Bostwick**'s charm. Consider him bounding off a desk in *Movie, Movie,* exploding into song and dance, with gosh-oh-golly exuberance. His background is theater. His charm? Not since Jimmy Stewart, Gene Kelly. . . . **Zora Rasmussen**—an alabaster carving, smile askew. A cabaret cult: One A.M. and out she comes chewing gum, tommy-gunning cracks (of her high-school self: "Don't I look like somebody's best friend?"). Her comedy-to-song segues are subtle as wood planks. "And now for a sensitive ballad," she deadpans, then delivers with a big, smoky voice. She's a party.



PETER WEIR *film-dreams of menace, mystery*



ERIC ROBERTS *intense, irresistible* <u>*King of the Gypsies*</u>



MARILYN SOKOL *funny woman goes Hollywood big*



VERONICA CARTWRIGHT *the enchanting surprise in* <u>*Body Snatchers*</u>



BARRY BOSTWICK <u>*Movie, Movie's*</u> *all-singing, dancing charmer*



ZORA RASMUSSEN *incandescent and nutty singer-comic*

Duane Michals

Munch's women: vamp and vampire

By Barbara Rose

Most artists have romantic troubles; but Norway's greatest painter, Edvard Munch, suffered torments he was convinced were imposed on him by the women in his life, torments that provided the material for some of his most intense and emotionally charged works. A pioneer of Expressionism, the turbulent style of modern romantic art, Munch died in 1944 at the age of eighty—hardly known outside his native Norway. Today, his reputation as a master of modern art—the first artist to depict the anxiety and dread that colors modern consciousness—is secure; indeed, the Munch retrospective at the National Gallery of Art in Washington, DC, was so successful that The Museum of Modern Art has brought a selection of his greatest works to New York, where they are on view until April 24.

Among the original artists to focus on deeply disturbing images generated by subconscious fears, Munch was a contemporary of Scandinavian playwrights Ibsen and Strindberg. Like his friend Strindberg, Munch saw women quite literally as *femmes fatales*—merciless man-killers who could drain men of their energy and creative powers. Unlike Strindberg, an infamous and lifelong woman hater, Munch tried again and again to have relationships with women. These always ended in disaster, mainly because Munch would promptly desert his companion if she asked for any commitment.

Munch's most unfortunate liaison, with Tulla Larsen, the beautiful daughter of a rich Oslo wine merchant, had a violent denouement when Munch refused to marry his fiancée because he believed marriage and children would destroy his creative powers. After a series of ruses and ploys to keep her lover, Tulla threatened to kill herself; but a struggle for the gun ended with Munch's being shot in the hand, instead. This convinced Munch that all women were vixens, an idea already widely prevalent in artistic circles of the time.

Above: Edvard Munch, "Vampire," lithographic ink and chalk, 1895. This study for Munch's first woodcut, made in Paris about 1895, while he was mastering the technique that would make him famous as a graphic artist, is based on his earlier painting, a shocking portrayal of the femme fatale *as a female vampire—a role-reversal theme that haunted the tortured Norwegian master.*

While publicly espousing the sexual liberation of women, the artists in Munch's bohemian circle were basically a masculine fraternity who tolerated women badly. Celebrating sexuality as the life force and man's only hope, they looked with suspicion at the female partner necessary to complete the cycle of generation.

In his attraction to and repugnance for women, the morbid, melancholy genius of Edvard Munch was absolutely part of his time. Intellectually, the idea of free love had its merits; but, practically, the possibility of free women was a terrifying prospect that could be imagined only in horrific representations of women that could scare a man

(Continued on page 318)



Dracula bites again

THE KISS OF DEATH

The popularity of vampires as the evil protagonists of horror movies has not faded. After *Dracula's* success on Broadway, a German remake of the all-time vampire classsic, German director F. W. Murnau's unforgettable *Nosferatu,* was a natural. The taste for horror films seems to surface when the public looks to entertainment primarily for escape, for nothing is as compelling as blood and guts. Horror films, however, unlike gangster or war films, are not necessarily violent. They were a favorite of the Surrealists, who understood that horror is a psychological force that works on deep subconscious levels. Of all the stock horror characters, the vampire is the most charged because of its powerful erotic message that sex can kill—that a lover's embrace may be a kiss of death—perhaps a subconscious universal fear.

Above: Isabelle Adjani and Klaus Kinski, stars of "Nosferatu," new German film written and directed by Werner Herzog and based on a 1922 production by F. W. Murnau, "Nosferatu: A Symphony of Horrors"—drawn, in turn, from Englishman Bram Stoker's novel "Dracula." No matter how many stakes are driven through his heart, the thirsty Count lives to kiss again.

BOOM...



A moment of terror from the movie "Halloween": it's fast becoming a 'seventies horror classic

IN HORROR

Americans are now craving the occult, the uncanny, the irrational. Is this a cultural phenomenon—or a profoundly human one?

By Peter Straub

Some jazz musicians detest the word "jazz," remembering its early and sordid overtones: When asked what they call the music they play, these musicians answer, "just music"—meaning that they intend their improvisations to be seen and judged as a serious portion of all music that is art. The emphases are not Mozart's, but the sensitive listener should hear the continuum between his music and theirs.

"Horror," I imagine, is an even worse label, lacking even the thumping good-time carnal echoes of the word "jazz." "Horror" means tawdry paperbacks, garish movies, local midnight TV slots introduced by a guy in a fright wig and stuck-on warts. It is literature's sleazy subbasement, the province of hacks and people who move their lips when they read. "Horror": I hate the word. Yet the genre proliferates, selling more books and cinema tickets than ever before. It might not get reviewed, but it sells.

Of course, the question is *why:* what makes so many people take out their wallets and pay for "horror"? Especially since so much of it is plainly awful. I suspect there is no one big answer but rather several provisional answers—maybe as many as there are talented writers publishing in the "horror" field. This is a sneaky way of saying that only a tiny handful of the writers in this field are widely popular, that they have earned their popularity, and that the others—the hacks—trail dimly behind, doing their imitative best. But this begs the question; for after the goats have been driven away, we still want to know why the sheep are doing so well.

There is an historical argument that might be useful. At the ends of centuries, an interest in the occult always begins to bubble away in our culture. Americans choose these final decades as the period in which they pay for their *(Continued on page 308)*

IN BREAD



Guido Prabella, owner — and baker — at New York's latest bread discovery, the D & G Bakery, with some of his delectable breads

We're buying it, baking it, learning how to savor it. Has this back-to-earth taste become the basis for a more fulfilling way of life?

By Karen Hess

Americans are coming home to bread.

It was perhaps inevitable that we should, in our reaching back for what is real—for wood instead of plastic, for cotton and wool and linen instead of synthetics, for craftsmanship instead of assembly-line production.

In northern Vermont, people are driving twenty and thirty miles to buy crusty, chewy loaves baked from freshly milled organically grown wheat and sourdough in a wood-fired brick oven. In New York, East Siders are making the trek down to an obscure bakery in Little Italy—or some other out-of-the-way ethnic bakery—to buy better bread than is to be found in their own chic neighborhoods. San Franciscans, of course, have always been proud of their sourdough bread. Today, across the U.S., there is hardly a suburban shopping mall where the siren smells of baking bread aren't being wafted abroad—false promises for the most part, alas.

More and more Americans are now baking their own bread. Books on baking are selling *comme des petits pains*, or like hot cakes, if you prefer, and the increasing availability of fresh yeast and unbleached flours—not to say stoneground natural flours—testifies to the fact that a lot of people must be practicing what they read.

Bread is the symbol of hearth and home, even of life itself. In many lands, an offering of bread is a vow of friendship. These traditions linger in our language; to break bread together is an expression of mutual trust, almost a ritual. One can pay no greater compliment to guests—whether they themselves bake or not—than to set a loaf of homemade bread before them. And nothing else is quite so impressive. Up against such a loaf, the finicky prestige food of the moment seems . . . well, finicky. *(Continued on page 307)*



Burt Britton and Jeannette Watson, co-owners of Manhattan's newest literary legend, Books & Co., at their famous book-lined "Wall"

The growing passion—not window dressings, but real literature sold by small, bold, independent shops. What special needs do they satisfy?

IN BOOKS

By Eliot Fremont-Smith

No hope, as good as dead. That was the expert prognosis a few years back for the small, independent, literary bookshop. Remainder stores and expanded, newly aggressive book sections in department stores (some offering bargain prices on currently popular books) were already killing it. Now the bookstore chains would finish the job.

The great bookstore chains, led by B. Dalton Bookseller and Waldenbook Company, Inc., were revolutionizing the industry. They were moving in and taking over. Efficient, computerized warehousing; rapid, high-volume turnover; customer-enticing discounts; emphasis on multimedia-promoted best sellers—this was the inexorable wave of the future. And, for reasons a child could understand, there would be simply no place in that future for the independent bookshop. It was all quite sad, but economic "rationalization" of the book industry has been long overdue. There are no gains without pains, said the experts—facts are facts, R.I.P.

And so the book chains moved in. That the future had at last arrived was symbolized by, more than anything else, the opening last fall of B. Dalton's huge Manhattan "flagship" store at 666 Fifth Avenue. But a funny thing happened along the way: The small, independent, literary bookshop declined to die. In fact, new such bookshops have been opening up. The most famous of these—Books & Co., on Madison Avenue between Seventy-fourth and Seventy-fifth Streets (a few doors down from the Whitney Museum)—opened only a few months before the Dalton shop and, by every appearance, has been flourishing ever since.

This success implies needs—needs that cannot be met by bigness and efficiency alone. In fact, bigness may itself provoke certain needs—for the personal and intimate. Especially with books, reading being a one-on-one experience. It's a matter of scale: you get everything big and the same, and people start hankering for small and different.

Does this mean that the experts have been wrong? Not entirely. It depends on definitions. There are perhaps six hundred small, independent bookshops around the country (no

(Continued on page 305)

IN VINTAGE CLOTHES

The modern impulse is to redefine our sartorial past. Does the new art of dress signal a new self-image?

By Anne Hollander



Alberta Wright: designing owner of Jezebel, New York's timeliest boutique

The Old Clothes Mode is entirely twentieth century. One hundred years ago nobody with any flair for style—Daisy Miller or Anna Karenina, say—could possibly feel elegant in an 1839 pelisse, whatever its state of preservation or original chic.

For clothes, going out of date used to be an irreversible process. The clothes Mother wore became increasingly ridiculous until, eventually, they might achieve a nice condition called "quaintness." You could look fine if you were quaintly dressed—but only if you were on the stage, or at a costume party, or if you were a comic, elderly, or rural personage, or a child. But "quaintness" is now obsolete. Instead, we have *la mode rétro*, expressed not only by deft reproductions of lately outmoded fashions but by a passion for the old stuff itself. Why do we have this passion, and where did we get it?

Some of it came from the Great 'Sixties Costume Party. Included then among possible getups, along with leather and metal and ethnic garb, were clothes that looked as if they had been long imprisoned in the attic, or maybe in the grave. Shops flourished by purveying all sorts of musty remnants; and a pelisse from 1839 might at that time have gone over with dashing success—if only it were dilapidated enough. Today, what remains from the frantic 'sixties is a youthful vogue for tired old lace and muslin underwear, which are now worn on the outside for romantically sordid effects—suggesting Bellocq and Brooke Shields.

Collecting ancient garments is nothing new among antique-clothes fanciers; but in fact "antique" is all you can call these garments, since you don't see anyone at the theater in an old 1839 pelisse right now, any more than you did in 1879. A precise degree of outdatedness is currently desirable—within strict temporal limits: you don't see miniskirts at the theater, either, or stiff bell-shaped skirts bursting out below tightly boned bodices.

At the moment, to qualify as being acutely wearable, old clothes must date roughly from the years 1920-1950—a significant era in the history of national taste. During that epoch, the two most important influences on the look of modern dress took firm hold of America: mass production and the movies. These combined to create out of the clothed figure a sleek, compact object, enduringly captured on film in a sleek, animated camera image. Our taste in personal looks has been founded on it ever since. *(Continued on page 305)*

Isaac Bashevis Singer, winner of the 1978 Nobel Prize for Literature, is—in spite of his fame—an enigma. Writing in Yiddish, the language of a lost world, Singer keeps his distance from the public—while provoking its curiosity.

How does one look into the mind of a man who, by some verbal alchemy, transmutes his private past, his private culture, into a quintessence of the modern age? Singer's twenty-eight books (the most recent is the novel *Shosha*) offer insights; so does the new Singer play *Tiebele and her Demon,* slated to arrive on Broadway later this year.

On the following pages: I.B. Singer speaks his mind on life, on his own writing, and on his dreams; and two Singer devotees — Richard Burgin, author of the upcoming book *Conversations with Isaac Bashevis Singer,* and Hugh Nissenson, author of the novel *My Own Ground*— probe the mystery of Singer, the man and the author.



THE UNCANNY

A journey into the magical, real world of



MR. SINGER

a Nobel Prize - winning author

Isaac Bashevis Singer, at a desk where he often writes, in his West Side, New York City apartment.

Bruce Davidson

SINGER: HIS LIFE IS HIS ART

By Richard Burgin

Over two years, I tape-recorded more than fifty conversations with our current Nobel laureate in literature, Isaac Bashevis Singer. All but one of these conversations took place in Singer's capacious Old World apartment (where his telephone is always ringing, and visitors come regularly, but where he nevertheless writes) in New York City. Almost from the start, I felt that Singer was as singular and intense a man as anyone from his pantheon of characters. A Polish Jew who writes in Yiddish —and almost always about Yiddish-speaking Jews—Singer is also a cosmopolitan sensibility who has fashioned a fictive



In the courtyard of his apartment building: the author with a favorite gateman, Jack Kennedy

universe in which naturalism, the supernatural, dark and comic visions join hands like dancers in a Matisse painting. A lover of Tolstoy and Dostoevsky, devoted to creating believable characters in believable situations, Singer also describes the underside of our spirit with a persistently unwavering vision, a vision as modern as Faulkner's or Kafka's.

Everything one might imagine about this frenetically prolific seventy-four-year-old writer turns out to be, at best, only half-true. His personality not only resists analysis, it is also totally unpredictable—even unfashionable. Already a world-renowned figure when I met him, Singer was and remains extraordinarily friendly and unaffected. He is as casual about listing his phone number as he is about being a vegetarian: It is simply the way he chooses to live. Singer's views about politics, literature, religion, and love are iconoclastic and, more importantly, fresh and authentic. Indeed, the one constant in this contradictory character is an honesty so complete it is shocking. Singer also has the intelligence and humor to temper this honesty in his conversation and in his writing. Invariably, the results are unique. The excerpts that follow are from my book in progress with Mr. Singer.



ON LIFE

Every life is strange. In my case, for some reason, I attract strange people. The people who come to see me and who are interested in me are odd and their stories are often terribly crazy and, at the same time, true.

ON LITERATURE AND DAYDREAMING

I'm a daydreamer. I was a daydreamer when I was a child and, in this respect, I haven't aged at all. I'm daydreaming now in the ridiculous way I did when I was seven or eight years old. If something doesn't come out the way I want it, then I immediately daydream that things go right. And in a way some of my stories grow out of these daydreams. . . . Literature is actually a form of daydreaming . . . not with a message, but with a purpose.

There are writers now who think that when they distort reality they create fantasy, which is completely false. A real daydream does not distort reality. It may magnify reality, it may create miracles, but it will not distort. . . . In his heart every genuine writer wants to tell the truth.

ON MODERN LIFE

I was brought up in a world where there was hope, a belief in the value of love, in the fact that God has created the world. . . . In our time, this way of thinking is out of fashion. This state of affairs has caused a great crisis, not only in the ethics of people but in many other ways. Children are brought up today thinking that there is no good and evil, that everything is relative. But men cannot function and grow with a completely neutral way of thinking. A morally neutral human being is actually a monster.

ON HIMSELF

I'm born sort of proud. To stretch out a hand to get what I want is not in my nature. Also I'm somewhat of a fatalist. I believe that what is destined will come to me. . . . My only battlefield is my desk or lap on which I write. There I fight with phrases, with words; but with people who have power I'm very, very shy.

ON APPRECIATING ART

I would say that the love of art is becoming smaller and smaller while curiosity about the artist is becoming larger. . . . This is actually what is called the cult of personality, which is one step from idolatry. The authority is everything and the idea or the creativity is nothing.

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MR. SINGER

ON HUMOR AND FOOLS

There is no set definition of a fool. I would say the very essence of a fool is that not only does he use clichés in his talk, but he acts according to clichés. . . . Comedy is created when you let people be extremely banal.

When we say that someone is a fool, we imply that he has free will, that he could have acted in a clever way had he made an effort. Here humor and ethics meet.

Humor and wit are ways of characterizing people and their refusal to go deeper into matters, to see with their own eyes, not with someone else's, or not to see at all.

The obsessed person becomes funny whether he's obsessed by jealousy or with an ideal . . . because once a person's obsessed, he cannot really see the exception to the rules. He lives by a cliché. I would say that the great misfortune of literature and of life itself is the cliché where you see only the rule and never the exception, while life itself has more exceptions than rules. Actually, in life, the exception is the rule. The axiom of art is that every moment of our existence is unique.

ON AMERICA

Americans are perhaps more easily hypnotized than any other human beings in the world . . . hypnotized by fashions, by slogans, by clichés. It is a result of the fact that the media are so omnipresent in this country. We are fooled by myriads of generalizations.

I feel that America is waiting for another Gogol or a Sholem Aleichem, because the behavior in this country has become so standardized that we are slowly losing the sense of human values.

We aren't really inclined to recognize humor about ourselves. In this respect the world is becoming more Americanized.

ON LOVE AND COMMITMENT

I don't think humanity could exist now in the way it did centuries ago where the woman was really the property of the man for life. Many people have made up their minds that they cannot make a contract for love that lasts for a lifetime. More and more men and women have come to the conclusion that they cannot ask for a guarantee that those who love them be faithful until they are eighty. I still consider a monogamous love the ideal, but not all people do. *(Continued on page 312)*

SINGER: HIS DEMONS ARE REAL

By Hugh Nissenson

Five years ago, in the apartment of friends, I asked Isaac Bashevis Singer if he believes that the demons he writes about are real. He said, "Of course," and while staring with terror over my second Scotch at his watery blue eyes, I thought, "Craftsmanship saves him from himself."

We spoke for another fifteen minutes or so about Singer's ability to make readers feel the uncanny—a gift that puts him with those few writers whom E.M. Forster in *Aspects of the Novel* called "prophetic." Everything Forster said in 1927 now brings Singer to mind:

> Like the schoolchildren in the Bible, one cannot help laughing at a prophet—his bald head is so absurd—but one can discount the laughter and realize that it has no critical value and is merely the food for bears.



Singer—who can and often does write anywhere—at work in his bedroom

Or this, which seems as if written about Singer's best work:

> It is not a veil, it is not an allegory. It is the ordinary world of fiction, but it reaches back.

Trying with a third Scotch to figure how Mr. Singer managed that in *The Magician of Lublin*, I recalled out loud Freud's explanation somewhere of an uncanny feeling: the eruption into adult consciousness of infantile beliefs, particularly the omnipotence of thought. Mr. Singer shrugged one shoulder—his right. Behind it, a telescope was mounted on the window sill. When he smiled at me, I said, "It's true," and began lecturing him.

Rereading the novel this afternoon, I found I was on the right track. Yasha, the hero, is cut off from traditional Judaism; he can no longer submit to the Law because he doubts it's God's word. And, like Ivan in Dostoevsky's *The Brothers Karamazov*, he's tortured by the implications: if there's no God, anything is allowed man—the gratification of instinct, which for Dostoevsky and Singer means sex.

Yasha's adulterous love for the devout Roman Catholic Emilia results in the uncanny crux of the novel. About to commit theft and murder, Yasha sprains his left foot. Then he learns that, at that same mo- *(Continued on page 313)*

Bruce Davidson

FIRST THING FOR SUMMER...

THE



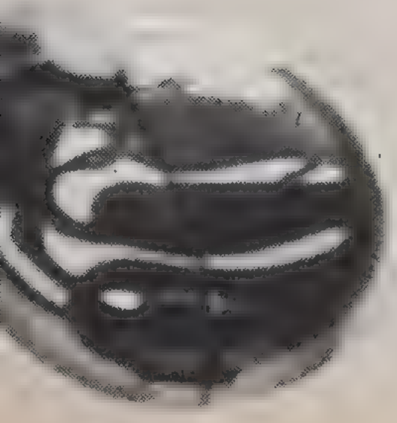
Alex Chatelain

JACKET!

Take a look at summer dressing and the first thing you see is a jacket – in every collection, at every price, in every lightweight fabric. A jacket that's as movable as a sweater, as thin as a shirt, or as tailored as you want . . . a jacket that goes over everything – especially one of the new bare tops or bare skin. Day and night, it's the major theme this summer, these six pages . . . .

Left: The lightest, barest way to dress in a jacket . . . to dress at night. Julio's totally sheer black rayon dinner suit piped in blue, with a slit, spiral-wrap skirt, soft, side-ruffled fuchsia camisole piped in black. Jacket, about $150. Skirt, about $180. Camisole, about $80. Mid-May at Lord & Taylor; Stanley Korshak; Sakowitz.

Beauty Note . . . With color in fashion, look for sheer color in makeup. Right, on the mouth – clearly: Perfect-Line Lip Pencil in Sunlit Red to softly focus the sheer shine of Gingham Red Automatic Lipshine, from the new Estée Lauder Patchwork Quilt collection. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, Alberto Fava. Accessories, next to last pages of this issue.



Left: Sometimes jacket dressing is sharp, precise, shaped . . . the kind John Anthony does best. His key this-summer jacket – smaller, carved – in fuchsia linen over a strapless fuchsia maillot (this-summer's everywhere top!), narrowing black linen trousers. For his Options Collection. Agache linen; maillot, of Lycra. Jacket, about $430; pants, about $250; maillot, about $70. Bergdorf Goodman; Balliet's; Neiman-Marcus.

FIRST THING FOR SUMMER...

THE JACKET!

Below: With a dress and jacket like this, you'd have no "what-will-I-wear-to-dinner" worries. A shirt-y little short-sleeved jacket and the barest slip-dress that wraps close around your body . . . makes the most of the shape you're in. Oscar de la Renta designed it for Miss "O" in black rayon crêpe. About $196. Saks Fifth Avenue; Joseph Horne; Saks-Jandel; Balliet's.



Right: All the news in a jacket: The easy, zip-up "baseball" shape . . . the clay color (watch for dark, rich shades this summer). And the difference it can make . . . over a slim olive skirt and strapless cerise top . . . over anything! By Donna Karan and Louis Dell'Olio for Anne Klein and Co. Jacket, about $150; skirt, about $104; both,cotton poplin. Top, about $24, in rayon/nylon. Late April, Saks Fifth Avenue, NYC; Montaldo's; Hudson's; Dayton's; Swanson's on the Plaza; Balliet's; I. Magnin.

Alex Chatelai



Left: Count on Halston for a jacket you can count on. Casual as a windbreaker . . . in cognac silk . . . with a matching wrap skirt, a white cotton tank top. Halston Originals. About $500. At Halston Boutiques. Also at Altman's; Jacobson's; Kilpatrick's; Swanson's on the Plaza; Balliet's. Hair, John Sahag, Bob Fink of Pipino-Buccheri Salon. Makeup, Alberto Fava. Accessories, next to last pages.



Left: If you had a knitted silk Chanel cardigan, you'd have a sweater with all the "presence" of a jacket. And if you had it in navy, with an ivory silk jacquard blouse, ivory silk trousers, you'd have a very easy, very appealing way of dinner dressing, any season, anywhere! All, Chanel Créations. Sweater, about $300. Hair, John Sahag.

Right: As the "top" of a pants suit, as a perfect separate jacket, as a look at a price – this can't be beat! Willi Smith's clean, narrow, Chinese-y jacket in cadet-blue cotton serge (about $40), matching narrow trousers (about $40). For WilliWear. Mid-April, Ann Taylor; Nan Duskin; Shillito's; Sakowitz; Bullock's. Hair, Bob Fink of Pipino-Buccheri Salon. Makeup, both pages, Alberto Fava. Accessories, next to last pages.

FIRST THING FOR SUMMER...

THE JACKET!



Left: Hot stripes! They went all the way in Stephen Burrows' collection. This way, his thin silk move-around jacket. Worn over a bare turquoise rayon matte jersey T-shirt, short slit black rayon matte jersey skirt.
For Pat Tennant. Silk jacket (Canepa/The Ideacomo Group), about $350; skirt (Mantero jersey/The Ideacomo Group), about $110; top (Jasco jersey), about $70. Henri Bendel; Trevi, Pittsburgh; Chuck Jones and Jack Parker, Palm Beach; Ann Lavigne, St. Louis; Neiman-Marcus. Hair, John Sahag.

Alex Chatelain

Environmental art: Barbara and Eugene Schwartz's adventurous idea in temporary decoration for their New York apartment

Living art: live-in art. Art collectors Barbara and Eugene M. Schwartz commissioned four young artists, Susumu Sakaguchi, Ed Baynard, Arlene Slavin, and Lydia Okumura to paint the walls of their living room, bedroom, foyer, and dining room. The Schwartzes' walls were previously hung with a prestigious collection of "color-field" paintings by such artists as Kenneth Noland, Frank Stella, Jules Olitski, Morris Louis, Barnett Newman, Hans Hofmann. Last summer, when a plumbing leak in the apartment threatened to do permanent damage to the paintings, they all had to be removed.

"Within forty-eight hours the walls were bare. After we got over the shock, we decided that this was an opportunity for another expansion in our lives," Barbara explains. "We wanted something very different from our color-field collection, which had accrued in value, become very famous—something we never expected when, back in the early 'sixties, we started to buy the works of young unknown artists. Our passion is *living* artists, artists whom we can talk with, who become our friends.

"This time we wanted to experiment with the ephemeral—with art that would have value in itself, but would never grow in monetary value because it would *(Continued on page 311)*

SUSUMU SAKAGUCHI: THE LIVING ROOM

"I sat in the room for one day, then I worked on it for a week. My work is influenced by the time I spent on the desert in California—by the softness, the quietness, the sensibility, the space of the desert. I use very soft, monochromatic colors in dots, in many layers." *(Continued)*

Sylvia Plachy/Norman McGrath







LIVING INSIDE

"Soft, monochromatic dots in layers..."

ART

ED BAYNARD: THE BEDROOM

"This isn't a mural; it's really a big painting, and it's about friendship—my friendship with Barbara and Eugene—more than about a work of art. All art is about human independence, and this idea of the Schwartzes' is very independent. It's a particularly American thing to do at this moment; I can't imagine a European's doing this now when works of art are valued because they are portable and salable."

ARLENE SLAVIN: THE FOYER

"Doing my first mural was an incredible experience. The exciting and challenging part was creating a whole environment. I think art should be decorative, enjoyable, and relate to human experience without being didactic. What came out of this project for me was an incredible sense of energy. There's something new in the air about decoration—I think people are bored with Minimalism, of making intellectual exercises of art. Environmental art is exciting."

LYDIA OKUMURA: THE DINING ROOM

"I deal with flat surfaces and three-dimensional images by painting walls and floors. I lose the boundary between painting and sculpture—it's like a living sculpture in the room—a new way of looking at sculpture. Maybe it's just my way. I try to be very clear about what I'm doing so that anybody walking into the room can feel what it is."



"An incredible sense of energy"

"A particularly American thing to do"

"Like a living sculpture"

THE NEW MOOD

The new mood: Clothes that are shaped, slim, and sophisticated. Nothing blousy and big. The couture—both Paris and Rome—goes all out for simplicity done with sureness





THE LINE: Everything starts with wider shoulders—but they're never extreme. The look then moves close to the body. Big accent on: the waist, often belted. Coming in strong: the hips—brought into the limelight by peplums, side drapes, and some long torsos.

THE BLOUSE: Goes hand in hand with the suit. It's all important. The blouse gives the suit another dimension. Lots of ideas: one-shouldered, haltered, strapless, V-necklines, ascots. If blouses have sleeves—they all have shoulder tucks to give you width like the jackets. You'll want to start a whole collection—so you can go from day to little dinners looking terrific.





WATCH FOR—THE SUIT: In Paris, Yves Saint Laurent and Givenchy had the best. It is what you'll want right away—maybe the first time for you to own a suit in years. The newest—always shaped. Although they have body, the jackets are not rigid. None has inner construction. It's all done with *cut*. Take your pick: single-breasted, double-breasted, one-buttoned...waist-length, hip-bone, hip-length. Worn with a slim, straight—never tight—skirt that always stops just below the knee. Yves Saint Laurent and Valentino were the two designers who were strong on pants. There's no doubt about the colors: black and white!! Linen and wool gabardines are the magic fabrics—especially at Valentino and André Laug.

ACCESSORIES: The one accessory you'll want for your suit is the big luxurious chiffon scarf in a delicious color, sometimes two, à la Saint Laurent. Next on your "must buy" list is a wonderful pair of high-heeled black and white patent spectator or classic pumps with a touch of shine. There are pearls... clips are "In"...and bracelets look great, especially in gold—the way Valentino showed them. And if you like, add a snappy small-brimmed straw hat.

...what's in it for you





THE BIG MESSAGE:
THE SUIT!

• The best—Saint Laurent's classic pants suit. Tailored but soft. All white.

Timeless dressing

Opposite: The new Saint Laurent pants suit—cleanly tailored, feminine. White wool gabardine, with a white silk V-neck blouse and white silk scarf—an accessory to keep your eye on! Dormeuil gabardine. Blouse, silk-satin crêpon by Taroni / The Ideacomo Group. The mood carried through in makeup with colors from Yves Saint Laurent Beauté. Hair; Alexandre of Paris.

Arthur Elgort

BIG-TIME GLAMOUR: Keep your eye on clean, crisp lines for evening too. Strapless, one-shouldered, haltered—always perfection, usually black, black, black. On the move: jackets, often beaded, over bare, body-hugging dresses, long or short. The newest details: sparkling *trompe-l'oeil* bows, ribbons, sashes in sequins, and bugle beads. Short dinner dresses are coming on strong. Givenchy's bare one-shoulder dresses look newest with side-draped panier skirts.

NEW EVENING TOUCHES: From toe to head, there's excitement. Saint Laurent's ankle-wrapped evening sandals with sparkly big clip-ons...sure to be a Ford!! Also new: the leg—Saint Laurent black super-sheer stockings and gold sandals worn with short black dinner dresses: a knockout. Ungaro showed stockings in transparent purple, red, fuchsia, and, of course, black worn with metallic strappy sandals. At Dior, Marc Bohan's tuxedo-striped stockings turned everyone's head. The look of pretty bows—grosgrain, moiré, satin—tied around the head, around the neck—all over Paris and Rome collections.

SUM-UP: A vintage year for couture.

PROPHETIC!

• Shoe to watch—the most feminine ankle strap with Saint Laurent's new signature jewel clip

Saint Laurent s flawless sense of line — even in accessories you see it! *Right:* Most-talked-about accessory (and the shape of shoes to come) - his in black satin (he added a strass and-jet jeweled clip—the glamour!, About $95. Delman at Bergdorf Goodman; Neiman-Marcus; I Magnin; Creed's Toronto. With YSL's pavéed stone bracelet and all-black evening glamour—opaque color in a nail lacquer, from Yves Saint Laurent's Collection de Beauté

Arthur Elgort



THERE'S A WHOLE NEW WAY TO DRESS FOR EVENING

• Sophisticated, sleek, simple. All black—totally glamorous, totally modern as Saint Laurent sees it

The way his bareback black satin dress *right*, with plumes at the neck drapes to reveal the body—an unmistakably modern kind of glamour. Taroni silk crêpe satin/The Ideacomo Group. Hair, Alexandre of Paris; makeup, Yves Saint Laurent Beauté.



THE SUIT BRINGS IN
A NEW WORLD
OF ACCESSORIES

- **The brimmed hat, luxurious scarf, and all-out dots at Saint Laurent**

  Saint Laurent s knockout suit, *right* . .a wool tweed (Garigue) jacket pindot silk crêpe de Chine (Bianchini) blouse wool gabardine (Gandini) pants. Just as it came down the runway .with double scarves, a pocket handkerchief, the shiniest hat! Everything in a play of black and white.. the newest Paris color !

SAINT LAURENT UNDERSTANDS THE MODERN WOMAN

• He cuts the cleanest, raciest line in Paris

His two-piece dress, *right*...a body-close, uncluttered tunic and skirt of navy silk jersey (Racine). He showed it with black...not navy...pumps. At Holt Renfrew of Canada. Both pages: hair, Alexandre of Paris; makeup, Heidi Moravetz for Yves Saint Laurent Collection de Beauté.

Arthur Elgort

PARIS/ROME COUTURE:
THE NEW MOOD



THE SUIT STOLE THE SPOTLIGHT!

- **The best from Givenchy—his peplum suit—wide shoulders, narrow body...he's a master of shape**

The key Givenchy peplum suit, *left*. With a new sharpness that gives the body—the hip!—a whole other focus. Crisp black linen (Moreau), edged in white, the dash of his black-and-white accessories taken all the way. To order at Bergdorf Goodman. Both pages: hair, Alexandre of Paris; makeup, Olivier Echaudemaison.

Arthur Elgort

WATCH THE HIP

• The newest short dinner dress—with the allure of one-shoulder bareness and a side-draped skirt. Givenchy shows it with a flirty big brim

Dinner dressing at Givenchy, *left*—bare, narrow, with his new hip-draped, soft bias skirt. And wonderful color!—French blue-and-white dotted crêpe de Chine, bright-red patent belt, bright-red lacquered straw hat. Gandini silk

A SHAPE THAT'S ON THE MOVE!

• A new impact—a line that's broad-shouldered, then narrow, belted, from Dior. With the added impact of black and white and a dash of color

Everywhere at Dior, a new shaping, a new spirit! *Opposite, near right:* Marc Bohan's fitted-and-belted short dress. White wool gabardine (Besson-Corisia/The Ideacomo Group), wide black leather belt, quick touches of color—his navy silk crêpe de Chine under-blouse (Chatillon), navy-and-red straw hat, all-red gloves. At Holt Renfrew of Canada....Center, the belted coat in black and white—with a new swing to fullness in back (Besson-Corisia [illegible] The Ideacomo Group). For right, a short, peplum-seamed jacket, narrow belted [illegible] blouse—black and white, fuchsia at the waist. All, Bianchini silk crêpe.

THE JACKET—SOFTER, PRETTIER, MORE FEMININE

• And it goes right into evening...here one of the favorite ways at Dior

The all-out charm of Marc Bohan's jacket-and-dress at night, *right*. Peony-and-white dotted chiffon—ruffled edges, layers of thin silk, and hip-stitched bias skirt. Beauclere fabric. Both pages: hair, Carita; make-up, Serge Lutens for Christian Dior.

Arthur Elgort

PARIS/ROME COUTURE: THE NEW MOOD

THE BIG NEWS

• From Rome to Paris—black and white—the couture's number-one choice, especially in linen or gabardine. Here, the way André Laug showed it

André Laug did suits in the spirit of sportswear—in pieces. *This page:* His hipbone-length white linen (Gandini) jacket, black linen/fibranne (Bianchini) pants, black-and-white pindot silk-satin (Tarent The Ideacomo Group) blouse with a white ostrich-feather jabot. To order at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Holt Renfrew of Canada. Hair, Olivier of Rome; makeup, José Luis.



Arthur Elgort

THE SUIT KEEPS COMING!

• And where there's a suit, there's a beautiful blouse — it's the thing to collect this spring. Here, the look in black and white from Emanuel Ungaro

The suit in black-and-white terms. *this page* Ungaro's impeccable white wool gabardine suit — shawl-collared one-button jacket and straight skirt — over a black silk-satin pindot jacquard crêpe blouse with a tucked cowl neck. Gandini fabrics. Hair, Jean-Marc Maniatis; makeup, José Luis.



Arthur Elgort

A NEW DIRECTION

• Everything happens above the waist. Valentino goes with the mood, whether it's his charming Big City dresses or head-turning suits. And always, it's clean, crisp, tailored



The [illegible] the first of his signature [illegible] pleated pant. This page [illegible] a black wool pants suit—the [illegible] with puffed shoulders a [illegible] bottom—again a white silk [illegible] shirt. Polidori fabrics. [illegible] order, Bergdorf Goodman; [illegible] Palm Beach and Bal Harbour; Holt Renfrew of Canada. Both [illegible] hair, Sergio Valente makeup [illegible] of Revlon.

SEDUCTION IS THE NEW KEY TO PARIS EVENINGS

• Ungaro sees it two ways: overtly sexy or mysteriously feminine

The most dazzle!... *Left:* His black silk-satin "smoking," pin-striped in rhinestones; a black silk chiffon blouse, satin-striped, with a rhinestone *trompe-l'oeil* weskit. More rhinestones on the bottom, the side stripe of black silk-satin pants. Fabrics: blouse, D'Este; pants, Taroni Both, The Ideacomo Group. Jacket, Schlaepfer. *Opposite:* A small, curved jacket, a sarong skirt wrapped over a straight one, all in gold-embroidered black lace. And a beige-y printed silk chiffon camisole with gold, rhinestones, colored beads. Skirt and jacket fabric by Lemarie camisole by Lesage. Hair, Jean-Marc Maniatis; makeup, José Luis for Ungaro. With all this shine, lipstick that has no shine, just rich, deep color—Chanel's new Mat de Chanel/Lip Blush. Here, Mat II/Deep Blush over Mat I/Beige Blush.

Arthur Elgort



wines

Chiantis: new looks—new tastes

By Barbara Ensrud

Tuscany—land of Dante, Petrarch, Michelangelo, and da Vinci. "I believe," wrote the great Leonardo, "that where there is good wine, there is great happiness for men." By this measure, Tuscans must be among the happiest of beings; for wine, good wine, flows freely in every part of the province. More than a hundred different wines are produced in Tuscany, fourteen of them with D.O.C. status—that is, controlled origin of appellation, similar to the *appellation contrôlée* laws of France.

Italy's most famous wine is Chianti, made so by the quaint straw-covered flasks —*fiaschi*—that used to be seen in every Italian restaurant and pizza parlor. In case you hadn't noticed, they're scarcer. Very few, in fact, are made at all anymore. Their disappearance marks the change of attitude regarding Chianti. Its rather tarnished image as a cheap red wine, fruity, light, and pleasant enough when young but often harsh and acid after a year or two, is beginning to brighten in the face of stiffer government regulations and a heightened sense of commitment by the best producers.

"People generally think that Chianti and Chianti Classico are all one thing," said Baron Bettino Ricasoli of Brolio, one of the oldest Classico estates, "that Chianti Classico is sort of a better grade of Chianti. But the two names actually signify two different wines from quite different areas."

The Tuscan heartland is Chianti Classico, one hundred square miles of picturesque hills, multifaceted with vines, groves of olive trees, stalwart cypresses, and fortified castles built in the Middle Ages or Renaissance, often as country homes for Florentine nobility. Hundreds of small estates nestle in the tumble of hills between Florence and Siena. Many of their wines are extremely good, but not many are represented here as yet. The few that are available are worth seeking out. At $3 to $4 a bottle, they are often a great buy.

On my last trip to Italy, I had occasion to visit some of these estates. One of them, Monte Vertine, whose name means "mountain with panoramic view," was situated in the hills near the little town of Radda.

At a marble-topped table in the kitchen, we sampled vintages of Monte Vertine Chianti Classico with the winemaker. They were quite impressive, as my tasting notes show: 1974—full-bodied but elegant and smooth, with tannin and depth that show much life left; 1975—very dark, fruity, with more than a hint of wood, still young but should develop into complex wine; 1976—a light vintage but here shows much more depth and color than most; and a 1977 Riserva—surprisingly refined for a wine so young, high expectations for an outstanding wine. Afterward, when Signor Bruno brought out his homemade prosciutto, salami, and rough country bread, we polished off the rest of the 1974 with relish.

There are other fine wines among the small estates to look for as well. Those I've tasted recently are the 1975 Fonterutoli, assertive and likely to improve further in the next couple of years. Likewise, the 1975 wines of Gabbiano, Riecine, Querceto, and Monsanto. The 1974 Nozzole and Uzzano are among the most interesting wines of that vintage, which is fuller and more appealing than 1976, but lighter than 1975 or 1977.

Wines from these estates are available only at better wine shops in major cities; but the wines of the larger, older Chianti houses like Antinori, Ruffino, Brolio, Frescobaldi, and Verazzano, are widely distributed. The regular Chianti Classicos of these houses stand creditably alongside the best, for the most part. Their Riservas, those which by law must age three years in wood and be above 12.5 percent alcohol, are often exceptionally good, especially when they get more bottle age.

Forget about those quaint straw-covered flasks

Ruffino's Riserva Ducale gets more than most before it is released, particularly the Gold Label. It costs more, about $10 a bottle, but for a wine like the magisterial 1969, it is well worth it. A lovely garnet in color, with brick-colored edges that mark a well-aged wine, it had very full flavors, still tannic, still growing but already quite velvety and smooth.

Most of the Riservas also use a higher percentage of red grapes to white. Chianti is a blend of wines from four different grapes, two red and two white. The reds, Sangiovese and Canaiolo Nero, give body, structure, and intensity of aroma; the whites soften the rough edges and increase acidity of the wine for better balance in light vintages. Many producers, however, now feel a bit handicapped by the rigidity of laws that require a 10 percent minimum of white grapes to be used in Chianti.

"We are very much against the white grapes," said Marchese Lodovico Antinori during a recent trip to the States, "but as a Chianti Classico house, we have to use them to fulfill the law." But Antinori is experimenting with a new all-red-grape wine called Tignanello, named for the vineyard, that falls outside the laws for Chianti Classico. The 1975 Tignanello, which contains 10 percent Cabernet Sauvignon, will soon be available here.

"It is Antinori's answer to Brunello," said Victor Hazan, an authority on Italian wines whose comprehensive book is expected soon. "The raging argument in Chianti is over a proposed change in the law that would permit people to make the wine with no white grapes at all if they wished." But what would happen to all those white grapes planted right alongside the red? More Toscano Bianco, presumably; but there is even greater controversy over its name.

I have written on other occasions of Brunello di Montalcino, the formidable red of 100 percent Sangiovese that costs so much and takes so long to mature. The great Brunellos—those of Biondi-Santi, Costanti, Fattoria dei Barbi (Colombini), Il Poggione—spend a minimum of four years in wood, five for the Riservas, and take a decade or more to reach their peak of drinkability, sometimes more. They can live for many years after that.

Wines from the excellent 1973 vintage, however, are available for around $12, specifically the Brunellos of Fattoria dei Barbi, Il Poggione, and Altesino, all of which are a bit young to drink now; but it would be smart to lay a few bottles away while they are available at that price.

Some Brunello producers are also making a lighter wine from younger vines or grapes left after the first selection for Brunello. Known as Vino Rosso dei Vigneti di Brunello, it is a delightful wine for about $6, but don't confuse it with true Brunello.

Vino Nobile di Montepulciano is another of Tuscany's splendid reds, relatively unfamiliar to American wine lovers. It, too, is made principally from the Sangiovese grape and needs time to mature. When it does, however, anywhere from six to ten years, it is a dark beauty with an unusual fragrance reminiscent of dried wildflowers, like the 1967 Vino Nobile by Fassati, a luscious wine with all its angles rounded.

There are white wines in Tuscany, too. "At best, they are fresh and drinkable," Hazan remarked, "but that is about all that can be said of them, except Vernaccia." Vernaccia di San Gimignano is one of the Italian white wines that is best after a few years in bottle. I tasted several in Italy from 1975 and 1976 vintages but the one I like best was a 1974 from Villa Cerna. It had lost the bitter mineral edge that marks this wine in its youth and become very soft and pretty.

Lastly, there is Vin Santo, "wine of the saints," which every estate makes as its own dessert wine. Vin Santo is made from white grapes left to dry until their sweetness is very concentrated. They are then pressed and fermented. The best of these wines are completely dry and have a rich, nutty fragrance like a fino sherry, with about 15 percent alcohol. Very little Vin Santo is available here as yet, but it is an acquired taste that probably will be very popular among those who appreciate Italy's best. ▽

CLOTHES BOOM

(Continued from page 273)

All our conceptions of classic modern clothing—our ideas of appropriate modern conventions, of the way dress may express ease and comfort, briskness and breeziness, glamour and sophistication, innocence and simplicity—were crystallized during the golden days of Hollywood. Following all the unsettling changes in established habits of dress and manner that came with the First World War, and after it, the movies were what gave us a solid and unified new standard of dressed looks and gestures for our time.

It didn't matter if shoulders were sloped or broad, if skirts were high or low, or if hats tilted at different angles as the years passed. The modes were all united by the magic of cinematography. It captured all styles of modern manufactured clothes in their most ideal moments—when they were worn by stars moving through a steadily glittering simulacrum of real life—and established the twentieth-century look once and for all. And so, in this century's second half, we uniquely possess, intact, our ideal visual past. We can still watch Gloria Swanson or Gloria De Haven, alive and vibrant as the camera first saw them, and just as crisply draped in their different modes—and we can love them equally.

Indeed, as it turns out, we can have our sartorial past back, too. Not only the camera images but the clothes themselves survive intact, because mass-produced clothes are made to be discarded, not remade or worn out. They have lasted, shelved in limbo like cans of film, waiting for these appreciative days to dawn. Now sought at last by a retrospective visual understanding, these clothes have emerged and flowered again in shops all over the country.

Today's love for old clothes is bound up with today's love for old movies. This current double passion itself is a sign not of morbid reaction and sick camp but of creative health in the allied arts of film and dress. Our new habit of paying close attention to the special qualities of old films and old garments amounts to a rise in the esthetic status of each. No longer perceived as facile, ephemeral, and silly, modern films and modern clothes are being encompassed by our expanding sense of what the possibilities are for modern art itself.

Neither the love of old movies nor the love of old clothes is now a private obsession on the part of a few; but both are common public and domestic pleasures. Movies no longer go out of date. The entire movie past is repeatedly being recaptured, reappreciated in all its fresh, old glory. It keeps teaching our eager eyes to caress and know and accept those shoulders—square or hunched—those pompadours, those draped and sequined crêpe dresses with varying levels of hem, while their wearers go through their rituals of love and suffering and laughter and bring honest tears to our receptive eyes.

Just as new movies now refer to old film conventions, current fashion echoes the elements of earlier styles. This might look like the kind of return fashion so often makes; but the difference is that, like much current film, *la mode rétro* is self-conscious. It shows signs of being a *deliberate* reference to familiar themes, not an authentic rediscovery of basic material. In the recent mode, the elegance and conventional formality of dated clothes are subtly admired and mocked simultaneously: a critical distance from them is steadily maintained, both in the look of new fashions and in the creative resurrection of old clothes.

Most emphatically, it is not the spirit of campy nostalgia that is at work now. There is no frivolous sentimentality in the new direct use or the indirect adaptation of old clothes; just as there is none in the newly developed responsiveness to the conventions of old movies. Art has always referred to itself, demonstrating its awareness of its own traditions and internally acknowledging debts to its own past. Perhaps, in all these recent manifestations, we are at last seeing the art of dress, like that of film, catching up a bit with poetry and with painting. ▽

Timeliest Vintage Clothes

Look for boutiques with a past—like Manhattan's **Jezebel**, at 265 Columbus Avenue. Owner **Albert Wright** specializes in 'forties dresses—silky, easy-to-wear. She's even got pill-box hats—with veils. . . . **Harriet Love,** at 412 West Broadway, New York City, features men's and women's clothing from 1920 to 1950: everything from Hawaiian shirts to old lamé handbags. It's all original, and in excellent repair. . . . Find 'thirties and 'forties treasures at San Francicco's **Old Gold**, 2304 Market street. It looks like a giant period department store, complete with Big Band music. . . . **Pauli's Fantasy,** at 400 Broadway, S.F., is where you can find (according to owner Pauli) "the peacocks of the antique clothing world." The garments are dressy, strictly feminine. With luck, you might even find a pair of Chinese opera pajamas. . . . On May 10, at 8:00 P.M., ET, be at **Christie's East** (Christie's New York's newest branch at 219 East Sixty-seventh Street) for a rare auction of "Couturier Clothes of This Century: 1900 to 1960." **Fortuny, Worth, Poiret, Balenciaga, Chanel** are among the many designers represented. Some special offerings: **Charles James**'s dresses from 1949 and 1950—never before exhibited publicly—and evening gowns designed by **Cecil Beaton**.

"All our conceptions of classic modern clothing . . . were crystallized during the golden days of Hollywood"

Anne Hollander, *an art historian, is the author of "Seeing Through Clothes" (Viking), a philosophical inquiry into the role that costume plays in art.*

BOOK BOOM

(Continued from page 273)

one knows the exact figure—which suggests that "rationalization" has yet a way to go). Many of these bookshops describe themselves as "literary"; but most art in fact no more (or less) literary than the chains, they stock the same current books and are different primarily in being small and independently owned. And, it is estimated, half of them are in trouble, barely breaking even or losing money.

What, then, is "literary"? One interesting yardstick was recently applied by the publicly supported information center Poets & Writers, Inc. Poets & Writers surveyed the stores to find out which carried small-press publications—small presses being mostly literary (or so thought of, anyway) and, as a practical matter, much more difficult and time-consuming than commercial publishers for the small-bookshop owner to deal with. Some two hundred and sixty bookshops (in every state but Nevada) carry small-press publications. This narrows things down somewhat, but it's a shaky yardstick: In many shops, these small-press publications are the tiniest of sidelines; and the publications themselves cannot be guaranteed to be "literary"—an increasing number are how-to-do-its (cooking, drug farming, solar-home building) and inspirationals (spiritual self-improvement through Yoga and the like), which suggests that "literary" is a specialty.

Why is America falling in love with literature?

Books & Co. is a specialty shop. Co-owned and run by Jeannette Watson (of the IBM Watsons) and Burt Britton (famous in the book trade as, for years, the chief buyer of reviewers' copies for the great second-hand Strand Book Store on New York's lower Broadway at Twelfth Street), Books & Co. is dedicated to adult quality literature in a way that few other bookstores ever have been. In this hard-core specialty, its only rival in Manhattan is the venerable and beloved Gotham Book Mart and Gallery on Forty-seventh Street just east of the Avenue of the Americas.

Books & Co. is a small store—two floors, each measuring about seventy-five feet long and sixteen feet wide—with books shelved and stacked and piled everywhere you look. Where there aren't books, there are people; partly—but only partly—because of the enormous publicity the store has received, it has become a Mecca for book lovers, and a tourist attraction as well. Much of the publicity is directly due to the bearded Britton, who is both knowledgeable and free-

(Continued on next page)



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BOOK BOOM

(Continued from page 305)

swinging in his opinions, is known to practically everybody in the New York literary swirl—as both a "character" and a caring bookman like they're not supposed to make 'em anymore. Another impetus is journalistic sentiment: The chains shouldn't get all the attention, and Books & Co. is a classically upbeat story that runs against depersonalizing and depressing trends.

The main thing that is different about Books & Co. is that its primary stock, both hardcover and paperback, consists of not just the latest works by quality writers and poets but *all* their works in print. Faulkner, Bellow, Chekhov, Wharton, Lowell, Borges, Percy, Calvino, Updike, Colette—you name him or her; and, if the book is in print in English, Books & Co. has got it, often in several editions. "We carry some garbage, too," says Britton the businessman. "But it's not what we're here for," adds Britton the literary missionary, turning the conversation to the prose and poetry readings the store holds on Tuesday evenings. "Ann Beattie read the other night, and we had to turn away two hundred. Two hundred people couldn't get in! To hear Ann Beattie! So there's a need."

When a bookshop has to turn away two hundred people from an author's reading, then you know there is a need

For the moment, Books & Co. is prospering. It's a handsome store, the new thing in town, and perfectly located for its generally sophisticated and affluent clientele. There may be problems, though they are unlikely to come from the big discount stores and chains downtown. ("Dalton actually helps us," says Britton. "We can't afford to do much advertising, but they can and do—and their ads for books help book sales everywhere.") The major problem is the nature of the stock, that so much of it is not "new" and is therefore not easily returnable to publishers for full credit; Britton and Watson have to *sell* their books. If early Edith Wharton doesn't move, it's their loss. And not just move, but move fairly quickly—you can't pay the rent if the stock doesn't turn over in reasonably rapid fashion, even if it's the best stock in the world.

But having the best stock in the world—or anyway in upper Manhattan—is also why Books & Co. may succeed while less dedicated, less *defined* bookshops go down the drain. One looks in Manhattan at the most successful independents, and finds that most of them are not general bookstores that are just smaller than the majors but are indeed specialty shops, appealing to particular hardcore interests and passions: Eeyore's Books for Children (at 2252 Broadway, near Eighty-first Street) specializes in quality children's books. Murder Ink. (lovely name—at 271 West Eighty-seventh Street) is a habitation of whodunits: SF fans haunt The Science Fiction Shop (in Greenwich Village, at 56 Eighth Avenue). R. Gordon & Co. (in the St. Regis Hotel, on Fifty-fifth Street just off Fifth Avenue) is what Britton would call a "book boutique," offering best sellers for the transient carriage trade; yet it's also a center for interior decoration books (in the front of the store) and for really hardcore automobile, vintage-airplane, and military-equipment books (upstairs in the back); and it's been around for years with no hint of impending bankruptcy.

Which is the point. The bookselling industry has changed, and *is* getting rationalized, and the big guns—the chains (and they're not bad; visit the "flagship" Dalton, it's a great and wonderful store)—*are* taking over. But all people aren't the same. Both book buyers and booksellers have their passions. And a real passion, a special interest that must be satisfied—this is something that no department store, or discount emporium, or huge and efficient chain can handle.

The glory of Books & Co. is that its passion is centered on literature—what the entire book industry likes to think it cares about most, and does care about occasionally and when it's convenient and good PR. (That's harsh but true, and it's also true that Dalton cares about good books a lot more than many of those six hundred independent bookshops around the country.) If Books & Co. cannot survive, then we *are* in trouble. But I think it will survive—and the fabled Gotham, too. ▽

Best Books

A major literary event in itself, **Burt Britton's** and **Jeannette Watson's Books & Co.,** at 939 Madison Avenue, New York, is where authors—**Bernard Malamud, Ann Beattie**,—come to talk, read, sign their work. Surprise best sellers here: signed volumes of everything by **Carlos Fuentes**. . . . Manhattan's legendary **Gotham Book Mart and Gallery**, at 41 West Forty-seventh Street, is where vanguardist **Frances Steloff** once gave a literary forum to the young **James Joyce**, and where, today, major authors from **Tennessee Williams** to **John Ashbery**—as well as newly discovered talent—throng to celebrate publications and to talk books. ▽

Eliot Fremont-Smith *has worked in all aspects of publishing. He is senior editor and book critic for "The Village Voice" and president of the National Book Critics Circle.*

BREAD BOOM

(Continued from page 272)

Perhaps the tugging of almost atavistic memories of a time when bread was truly the "staff of life" accounts for the present excitement over bread. It is now well over a hundred years since industrial milling succeeded in debasing the golden fragrant flour of yesteryear into a lifeless chalky starch devoid of the life-giving wheat germ. Yeasts refused to flourish in this dead flour; so bakers took to hyping up the dough with sugar, where there had never been sugar before. The resultant explosive growth gives a sweetish, puffy, deathly white loaf with not so much as a memory of the wonderful nutty flavor of good wheat. The less said about the texture—cottony in appearance but like putty in the mouth—the better. In short, our "staff of life" became the first junk food.

The last decades of the nineteenth century also marked the beginning of the great American sugar sickness, along with its partner, obesity; and there can be little doubt that both maladies are associated with the impoverishment of our flour. It is relevant to note here that in my months of test baking for the American edition of Elizabeth David's already classic *English Bread and Yeast Cookery* —using some four hundred pounds of *natural* flours—my husband, who throws himself daily unto the breach, has lost twelve pounds. A diner with a sensually satisfied palate is going to eat less and like it more.

The French like to say that without good bread there can be no gastronomy. (Now that their own bread is threatening to go the path of ours, they might ponder that old dictum. But that is another story.) It is not just that bread is the perfect foil for infinitely varied French soups, pâtés, and cheeses, or even that it is so handy for mopping up the last drops of a heady sauce. Bread is revered for its own sake, much as rice is in Chinese gastronomy, as the perfect food. It must nourish the body and satisfy the senses on its own; in so doing, it forms the palate of a people. Where good bread is eaten, there are no jaded palates; if the bread is insipid and lacks character, nothing else can be right, no matter how elaborate or pretentious it may be. (The custom of serving sweet croissants in guise of bread in some of our fanciest restaurants is just an aberration.)

It may well be that the youngsters of the counterculture reawakened our taste buds to the pleasures of traditionally raised and milled wheat. Still, as far as baking bread is concerned, most of us are reinventing the wheel. Millennia of experience have gone into producing our traditional breads; we would do well to study those methods rather than the ways of those who took up bread only yesterday. Some of us, of course, grew up in ethnic communities where bread was still treated with respect; and we know that honest bread is made with good flour, water, salt, and very little yeast. Such bread is incomparable.

It is, I think, a commentary on our civilization that we should have to bake our own bread at all. Bread baking is one of the arts best practiced by skilled artisans working with proper equipment. That said, bread baking is nevertheless a lot of fun, and a lot less trouble than is commonly supposed. For those of us who do not have the good fortune to live near a good bakery, baking for ourselves is the only way to have bread that is fit to eat. ▽

Freshest Breads

You may have to travel to get them—but well-made breads are worth the trip. Fine Italian bakeries like New York's **D&G Bakery** (45 Spring Street), **A. Zito & Sons** (259 Bleecker Street) and **La Madonia** (2348 Arthur Avenue, the Bronx) specialize in a large, round, mouth-watering *pane da casa,* or house bread. For a hefty, peasanty corn bread, visit novelist **Laurie Colwin**'s favorite haunt: Brooklyn's **Sea Lane Bake Shop** at 615 Brighton Beach Avenue. . . . Go to Plainfield, Vermont, for the best in sourdough breads. **Jules and Helen Rabin,** of **Upland Bakers,** make the most heartening, earthy loaves in their wood-fired oven—with stone-ground flour and untreated well water. . . . Western bread lovers will savor "monkey bread"—a six- to ten-inch high layered loaf—from **Clara and Joe's Bread Bin,** at Los Angeles' Farmers Market, 6333 West Third Street. Clara and Joe make 109 other varieties, too. . . . San Francisco's **André Boudin Bakeries, Inc.,** makes a country-style sourdough bread, one-half the length of a baguette, and very French.

Karen Hess, *a seasoned bread baker and coauthor of "The Taste Of America" (Viking/Penguin) recently prepared and test-baked—using over four hundred pounds of flour—for the American edition of Elizabeth David's classic "English Bread and Yeast Cookery" (Viking/Penguin).*

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HORROR BOOM

(Continued from page 273)

compulsory optimism by uncovering the fearful doubts that underlie it. A kind of millenarianism, a wandering, rootless irrationality is in the air, brought on by the sense of an ending. Each of the previous two centuries came to its close accompanied by much literary ghost-chasing.

But I think there are more satisfactory, less bloodless reasons. For one thing, supernatural stories, when good, seem to speak to some buried remnant of our childhood in us, to touch childhood fears secreted away in pockets of the psyche. Children believe in ghosts and demons as easily as in Santa Claus. They live in the shadow of all that they do not know, and most adults carry about with them latent images from tales by the brothers Grimm.

Like children, we are vulnerable, if only for a moment, to the chilly possibilities of our ignorance. A dark staircase, a darker unknown room: really, what might *not* be in there? Only ordinary wallpaper and an empty bed are there, of course, but for a moment. . . . We are not always as rational as we would like to be. And what a good ghost story—Henry James's *The Turn of the Screw* or Stephen King's *The Shining*—does is to make these moments of vulnerability more organized and therefore more manageable and distant. I mean it turns them into narrative.

Narrative is set afloat on great tides of invention and imagination; and these qualities are wholly at home in the worthy supernatural novel. In fact, imagination is essential to such books, for without it, they are banal. But the form cries out for the infinity of transformations and tricks and magic illusions we once knew in fairy tales: at its heart, the genre is gaudy. Ghost stories love the double shuffle and the big cathartic surprise and the poetry of what is outsized and gorgeous; and so do many readers. This kind of thing can be gulped as much as read.

The gaudiness, the readiness to be gulped, are inextricable from the idea of the story itself. Really, I think that the good supernatural novel is close to being pure story, story celebrating itself and its powers, reveling in them. The good ones are in a straightforward sense "just novels," like the jazzman's "just music." Well, perhaps they are that, too: in their fraught, playful elaborations on common themes, their stunts and surprises. The few good supernatural novels really do swing.

Perfect Horrors

Watch out for . . . **Stanley Kubrick**'s coming movie *The Shining,* screenplay by **Stephen King** (author of *Carrie*). . . . Artist **Cortlandt Hull**'s monster museum in Bristol, Connecticut; Hull's life-sized monsters often have faces made from life-masks of actors who played them. The museum is open—appropriately enough—only during the Halloween season. ▽

Peter Straub, *who lives in London, is the author of "Ghost Story"—a chilling new novel (soon a Universal motion picture) coming this month from Coward, McCann & Geoghegan publishers.*

TOTAL SKIN CARE

(Continued from page 260)

Special areas: The characteristics of the skin are quite different in various parts of the body—in one area you have a lot of oil glands and in another area you have almost none; in one, many sweat glands and in another, very few; in one, thick layers of keratinous skin and in another, fewer and far more fragile layers. So you may find you need specific on-the-spot treatments for one—or more—of the key areas mentioned below.

Eyes: The tissue around the eyes is different from the skin on the rest of your face. "For one thing," says Joe Gubernick, vice president for research and development at Estée Lauder, "it is thinner and drier and therefore more prone to wrinkling and sagging. So an eye-care product has to be more emollient. The skin around the eye also benefits from a high concentration of collagen—soluble collagen. What you get in a product like Maximum Care Eye Creme. The formula provides good penetration and, at the same time, keeps a certain residual amount on the surface of the skin—because a protective barrier is important, too. To hold in moisture and protect against the drying effects of sun and wind." . . . You also want to take care not to manipulate the area around the eyes as this is apt to stretch the skin. And that is one of the great things about the new Visible Difference Eye Care Concentrate that Elizabeth Arden has just brought out. It is formulated to go to work the second it touches the skin—keeping the whole area soaked in moisture without any effort on your part. . . . Lancôme not only has a good treatment for the eyes—Progrès Eye Creme—but a wonderful Crème Couvrante, and it is tinted so you can use it to fill in the "circles" under your eyes where your dark glasses keep you from getting tan.

Throat: Probably the next most delicate area after the eyes is the throat. It needs a cream or lotion that can penetrate—that is about the most important thing here. That and time to work the cream in well with a lot of light, quick upward strokes—in order to help tone and firm. Estée Lauder has an All-Day Throat Creme, formulated with swan oil, which is both moisturizing and protective—wonderfully so! . . . Dior's Hydra-Dior Crème Pour Le Cou is another rewarding one: it is what they call biosynergetic; and, used in combination with other products in their Hydra-Dior regimen, it gives really revved-up results. . . . Another new one is Dorothy Gray's Satura Throat Cream. . . . And Frances Denney has not one but two: All Day Face & Throat Firmer and Neck & Contour Night Cream.

Bosom: Treatments for this part of the body have long been a must in Europe, and women here are now starting to give special attention to the area. There is Orlane's Rafermilane Buste, which comes with a little booklet of special bosom exercises to do after you have put on the cream. . . . Payot also has an excellent cream to smooth and refine—theirs is called Creme Pour Le Buste. . . . Lancaster goes one step further, with a bosom mask: Masque Pour Le Décolleté, which they say has both a toning and a tightening effect. . . . And Stendhal's well-known Recette Merveilleuse Creme Cou et Décolleté is now available here, too.

Hands: There are quite a number of effective hand creams that are very pleasing to use. One not to overlook certainly is Dior's Hand Creme. It is part of their whole hand-and-nail care plan—the newest addition to which is a great Huile Vitale you can use to keep your cuticles under control (whether you are wearing polish or not). . . . Estée Lauder's Maximum Care Hand Creme goes right on protecting your hands even after you wash them—which is a *big* help. And her two new Maximum Care Cuticle Treatments—Maximum Care Cuticle Creme and Maximum Care Cuticle Remover go hand in hand with it. . . . Jovan has just come out with a collection of seven nail-care products, among which is a Natural Oil Cuticle Treatment, rich with sesame oil, linseed oil, soybean oil, mink oil, and olive oil. Needless to say, this combination does a great job of keeping cuticles in their place.

Legs: The French have a wonderful massage technique based on ivy extract that works on legs, especially the upper thighs. It is called the Elancyl method, and includes a massager filled with a soap and a massage cream. And there is a massage gel as well. . . . And now, directly across the Channel, the English have introduced a similar massage ritual, but based this time on extracts of seaweed and seawrack—two therapeutic sea greens that grow along Brittany's rock-bound coast. The Horley System, as the technique is called, also does a very thorough job of massaging you from the thighs straight down the back of the legs. . . . Somewhat more special—hence its name—is Stendhal's Dossier Special #2, Gel Jambes Lourdes: a really glorious European treatment for making your legs feel great as well as look great. . . . Payot also has a Cream For The Legs—it, too, is made to help your legs feel relaxed as well as refreshed and conditioned. As you massage the cream into the skin, it has a wonderfully stimulating effect on the circulation. . . . And, to take care of the more superficial problems, there is a great foam spray that School makes—use it to whisk off hair. . . . Or use one of Dorothy Gray's excellent depilatories—their Wax is a classic (and it is also wonderful to use on your arms during the next few months if you are a brunette—or even a downy blond!).

Feet: Most of the treatments that work for hands are said to work as well for feet, too. But the skin on the soles and heels is actually so much thicker and tougher—it has to be to hold up so well with all the walking you do! So it is good news that a few companies are starting to come out with special products that are meant to be used on feet—and only on feet. Barielle, for example, has just perfected what they call a Total Foot Care Cream—to smooth and soothe calloused areas and get rid of all that tissue-paper flakiness that is bad at best—and worse when you go barefoot or in bare sandals. . . . And in a matter of weeks (say, three or four), Jovan will be coming out with a whole new foot-care program. So watch for it. . . . Scholl *already* has an entire regimen for good feet—and one of their best treatments is Rough Skin Remover. It is exactly that! ▽

SUN PROTECTION '79

(Continued from page 241)

of the water or the shore breeze may keep you from realizing how your skin is reacting." Thin clouds, which are mostly water, also transmit UV—a fact that explains why you get a sunburn on a hazy day.

To guard your skin from damage, you need to coat it with a product that will absorb the harmful radiation—either a sunscreen or a sun block. A sunscreen, in the Food and Drug Administration's book, has an active chemical ingredient—such as para-aminobenzoic acid (PABA) or benzophenones—which can absorb 95 percent or more of the light in the UV range. A sun block is opaque and has an ingredient that can physically keep out UV and visible light—usually either zinc oxide or titanium dioxide. You do not have to be a chemist to find a product that works for you—thanks to the Sun Protection Factor (SPF) system the Food and Drug Administration is introducing. Lee Geismar, head of the FDA's Analgesic, Antiperspirant and Antimicrobial Branch, explains how this works: "Take an untanned individual who normally can spend twenty minutes in the sun with only a slight touch of redness later on (this is called the Minimum Erythema Dose, MED)," she says. "If that person uses a product with an SPF-2 rating, the safe time is doubled—to forty minutes; an SPF of 4 quadruples it—to eighty minutes.

Makeup is now starting to have sunscreens in it—tying in with the growing belief that sun protection should be part of your daily routine, year-round. And, according to Isaac Willis, M.D., associate professor of dermatology at Emory University School of Medicine, the pigment in makeup is helpful, too—it can physically screen a certain amount of UV radiation. Even a gel lipstick gives you *some* protection. And, of course, a creamy red lip color would give you somewhat more—but all lipsticks should still have a sunscreen, Dr. Willis says. "I'm convinced it is a good idea to put sunscreens in makeup and in after shave."

When you tan, skin cells called melanocytes produce granules of black-brown pigment—melanin—that protect you from the sun. As Drs. John A. Parrish, Barbara A. Gilchrest, and Thomas B. Fitzpatrick of the Harvard Medical School explain in *Between You and Me* (Little Brown), "Each pigment granule can absorb ultraviolet light that would otherwise disrupt skin cells and damage the tissues below. Through the process of evolution, people living in sunny tropical climates developed heavily pigmented skin, while those in northern climates developed fair complexions. . . . Tanning, the increased melanin pigmentation that occurs in most people after moderate sun exposure, is the body's attempt to protect the skin from further sun damage. All people have the same overall number of melanocytes," the Harvard doctors report. "However, in a person with Black skin, each melanocyte produces more melanin pigment and each pigment granule, or melanosome, is larger than that of a fair-skinned Caucasian. Orientals and others with brown skin tones produce intermediate amounts of melanin, packaged in intermediate-sized melanosomes."

While Blacks are thus better protected from sun damage, they, too, need to use sunscreens, according to Albert M. Kligman, M.D., Ph.D., of the University of Pennsylvania School of Medicine. "The Black and the tanned Caucasian still receive dangerous amounts of radiation," he says. "Even with the added color, appreciable amounts of the UV get into the living portion of the skin. To hold a tan safely, you need only about an hour of sunlight once a week, depending on your complexion. That is enough to maintain a tan without completely damaging the skin."

The irreversible, cumulative damage from sun begins in infancy with sunburns and freckles. "Other problems may not appear for many years," says Drs. Parrish, Gilchrest, and Fitzpatrick, "but often surface in early middle age. Chronically sun-exposed skin in areas such as the face and back of the hands becomes dry, loose, and wrinkled. Small red lines—dilated blood vessels—appear on the face and neck, then on other areas as well. The neck and chest develop a pebbly texture. Pigmentation becomes more irregular and 'age spots' appear. . . . These changes progress inexorably. . . . After another decade or so, skin tumors may begin to appear and gradually enlarge unless treatment is provided."

About 60 percent of skin tumors, according to Dr. Klein, are basal cell cancers originating from cells of the lowest layer of the epidermis. "Fortunately," he points out, "these usually grow slowly and almost never spread to other organs except by direct extension. Squamous cell cancer, which arises from cells of the intermediate epidermal layer and accounts for about 35 percent of the cases, is much more dangerous as it may spread both locally and to distant sites. Both appear most frequently on the face, neck, top of head, forearm, and back of the hand—all the areas exposed to the sun in everyday activities."

Malignant melanoma, the rarest and often fatal form of skin cancer, is not as clearly related to sunlight as the others, notes Dr. Daniels. "It *is* more common in the South, but it tends to occur as much on thinly clothed areas as exposed parts."

The relationship between sunlight and cancer is what makes scientists so fearful of destroying the atmosphere's ozone layer with nuclear testing or with the chemicals produced by spray cans, nitrogen fertilizers, and supersonic aircraft. Even a 1-percent decrease in the ozone cover, Dr. Daniels says, would cause a 2-percent increase in the amount of UV-B reaching the earth's surface, and might precipitate as many as ten thousand additional cases of skin cancer per year in the United States. No such change has been noted yet, however.

Normally highest at the equator, the amount of UV-B could be measured and included in the daily weather report, Dr. Daniels says—and probably should be.

Bulletins from several laboratories hint that cancer is only one disease aggravated by sunlight. Dr. Parrish is currently studying the effect of UV light on the immune system in animals and humans. "Even in doses that draw the most modest sunburn," Dr. Parrish says, "you can document UV-induced changes in human lymphocytes —the white blood cells that help you fight illness." And one of Dr. Kligman's colleagues has found that mice irradiated with UV do not reject tissue grafts from other animals—a sign that the immune system is weakened.

Until recently, experts believed that the UV-B contained all the sun's brutality, and that the longer UV waves (UV-A), which penetrate the atmosphere at a steady rate all during daylight hours, were harmless. However, Dr. Willis and others have shown that UV-A augments the effects of UV-B and has its own ill effects as well.

"Because UV-A, alone, produces a tan," Dr. Willis explains, "it was thought to have a protective function. But we now find that exposure to UV-A hastens the burning and aging caused by UV-B. In mice, exposure to UV-A plus UV-B induces cancer four to five times as fast as UV-B alone."

Unlike UV-B, UV-A penetrates ordinary window glass, so it reaches you while you're driving or even sitting indoors. This exposure must be added to the combined UV-A and UV-B you get at the beach.

In addition to its effect on the skin, UV-A is believed by some experts to cause cataracts, or loss of clarity in the lens of the eye. While UV-B is absorbed by the cornea —the eye's outer covering—the longer UV-A radiation penetrates to the lens. Epidemiological studies, in which doctors look at the natural incidence of disease, show that cataracts, like skin cancer, are more common in sunny climates and more likely to strike people who are outdoors in the sun a great deal.

Dr. Parrish, who treats many patients with aggravated sensitivity to UV-A, has begun to wonder what types of sunglasses would offer these people—and the general public—the best eye protection.

"We bought more than fifty pairs of sunglasses," Dr. Parrish recounts, "and checked them to see which ones screened out the UV-A. What we found was that cost, lens color, and whether they were made of glass or plastic told us nothing about ultraviolet transmission. Each pair was different. There is no way for a buyer to judge the quality of sunglasses in this regard."

Any sunglasses make the wearer *feel* more comfortable, Dr. Parrish explains, because they reduce the amount of visible light reaching the retina. This makes the pupils dilate, exposing a greater area of the lens to any UV-A that may be coming through the glasses. Dr. Parrish and his colleagues at the Massachusetts General Hospital will soon publish a list of the sunglasses they tested, with their UV-A transmission, in the hope of persuading industry to adopt new standards. "Most sunglasses do reduce UV," Dr. Parrish says. "And the highest rating so far goes to the French NOIR (meaning both *black* and *No IR*, or infrared) which blocks IR and UV while it dims visible light."

In addition to infrared rays, solar radiation also contains microwaves, as well as a host of others (including X-rays!) that never penetrate the atmosphere.

"Since we don't really know how infrared and microwave rays affect the skin, particularly in combination with UV, we really ought to consider a sunscreen that acts across the entire spectrum," Dr. Kligman suggests. And indoor lighting is not altogether innocent either, in his mind. The infrared lamps used to dry permed hair at beauty salons, the high-intensity glow from photocopying machines, and the UV leakage from fluorescent fixtures may continue or augment the damage begun by the sun. If experience proves him right, soft lights may become a health requirement and sunscreens even more prevalent. ▽

FITNESS

(Continued from 233)

● *Kicking* is a ballistic motion involving the *lower* part of the body in a similar way.
● *Running* is defined as locomotion in which both feet are recurrently off the ground at the same time (it, too, has a ballistic ingredient).
● *Walking* is a motion in which one foot is always on the ground.
● *Stance* is a holding position, a sort of non-motion preparing for motion.

Throwing, Dr. Nicholas has found out, is the most common motion in sports, followed by stance, jumping, kicking, running, and walking—in that order. Each sport has varying amounts of each basic motion. Ballet, for instance—a terrific sport as far as Dr. Nicholas is concerned—has a mild amount of walking, moderate running and throwing, and maximal jumping, kicking, and stance. Swimming, on the other hand, has little or no walking, running, or jumping but maximal kicking and throwing and moderate stance.

Here is how some of the other sports rate for the six motions:
Biking: top rating for kick; moderate for throw and stance; little or no walk, run, or jump motions.
Gymnastics: top rating for jump and stance; moderate for kick and throw; mild for walk and run motions.
Tennis: top rating for throw and run; moderate for jump and stance; mild for walk and kick motions.
Golf: top rating for throw and stance; moderate for walk; little or no run, jump, or kick motions.
Fencing: top rating for jump, throw, and stance; mild for kick; little or no walk or run motions.
Horseback riding: top rating for throw and stance; moderate for kick and jump; little or no walk or run motions.
Sailing: moderate rating for jump and throw; mild for kick and stance; little or no walk or run motions.
Judo and karate: top rating for kick, throw, and stance; moderate for jump; mild for walk; little or no run motion.
Mountain climbing: top rating for walk and jump; moderate for throw and stance; mild for kick and run motions.
Scuba diving: top rating for kick and throw; mild for jump and stance; little or no walk or run motions.
Tap dancing: top rating for jump and kick; moderate for walk, run, throw, stance motions.
Hiking: top rating for walk; moderate for jump; mild for run, throw, and stance; little or no kick motion.
Figure skating: top rating for run, jump, and stance; moderate for kick and throw; mild for walk motion.

Checking over this list can help you see just how well rounded your physical-fitness program is, and also what to avoid or go easy on if any one of the motions presents a temporary or chronic problem.

"You should have a group of sports," Dr. Nicholas says. "Six or seven different activities that you like, whether they happen to be cycling, tennis, swimming, gardening, walking, or golf. You can shift from one to another, depending on where you are, how busy your social life is, whether or not you are traveling, what the weather is doing."

There is no average man or woman, Dr. Nicholas stresses. So tailor your activities to your needs and capacities. And do not push yourself into this or that exercise when you have some limitation or disability that is likely to cause trouble. Jumping rope is fine—to take one example—*provided* you have good feet, ankles, and knees. All sports with a lot of jumping motion require that. If you have a foot, ankle, or knee problem, try sports that are light on jumping. There are plenty of them.

And do not feel that you have to be a runner, Dr. Nicholas says. "Maybe eighteen or twenty million Americans are running, but there are two hundred and twenty million Americans. And many can't run, or do not want to run. If you are one of them, you can get fit and stay fit in other ways." A stationary bike, for instance, is a wonderful invention. You are completely independent of the weather, and you can get a first-rate workout. Once you are good at it, try rotating your arms—waving, paddling—at the same time. That way, you will get upper as well as lower body exercise.

Dr. Nicholas—who, besides his Lenox Hill responsibilities, takes care of the New York Jets, New York Knickerbockers, New York Rangers, New York Cosmos, and New York Yankees, and is a member of the President's Council on Physical Fitness and Sports *and* teaches at Cornell University Medical College and New York University School of Education—has, as you might expect, an open-arms approach to sports. "Disco dancing is great," he says. "We are studying that right now. The only objection I have is that it is so smoky—and the noise splits your head. My advice is to get ear plugs, the industrial kind that cuts down the racket and also enables you to hear what other people are saying.

"For that matter, you can dance in your own room with music, as kids do. And, talking of music, one of the best exercises is conducting while listening to it. Conductors use throwing motions. If you ever examined them—as I have—you would find that they all have beautiful biceps and triceps and trapezius muscles, even at an advanced age. They also use their legs a lot."

Endurance, strength, and flexibility are a familiar fitness trio by now; but Dr. Nicholas and his associates list a whole series of other performance factors required by the various sports and improved by them. So, for total fitness, you should consider—and try to cultivate—such factors as balance, coordination, timing and rhythm. Speed, agility, reaction time, alertness, motivation, steadiness, intelligence, creativity, discipline, and accuracy are other elements of total fitness, as Dr. Nicholas sees it. All told, he has assessed eighteen factors—physical and psychological—in sports. The most demanding activities, he finds, are ballet, football, and hockey with a point rating of 50 out of a possible 54. Bull-fighting follows hard on ballet's heels with 49 points. Swimming and tennis each score 35; and tap dancing, 34.

Flexibility is, of course, one of the essential fitness factors. "If you are not flexible, you may damage a joint," Dr. Nicholas cautions. "Or pull a muscle that may take months to get well. Or even require an operation, i.e., a ruptured Achilles tendon."

There are a number of tests you can do to find out if you are flexible. Dr. Nicholas uses five, and rates you flexible if you can do any of them. If you do not pass any of the tests, you should make a special point of doing flexibility exercises suited to your body build. Here are the five flexibility tests:
1. Standing up straight (do not bend your knees), see if you can touch the ground with your palms. Do not force.
2. When you stand and tense your knees, do they arch back slightly? This is a trait known as recurvatum.
3. Standing up, can you rotate your hips, knees, and ankles, so that your feet point out sideways along a straight line, heel-to-heel—like a ballet dancer? You are allowed to bend your knees slightly, which helps.
4. Can you sit on the floor with knees or ankles parallel to it in external rotation—the lotus position? Or in internal rotation, so legs and thighs are parallel to the floor?
5. When you straighten out your arms, with your palms up, do your elbows "hyperextend"? In other words, is there enough give so that your arm goes somewhat beyond a straight line?

An important point to keep in mind, Dr. Nicholas says, is that muscles which are over-strengthened lose their elasticity. So, unless you are congenitally very loose, be sure to stretch your muscles. Ideally, you should stretch your whole body, from fingertips to toes, front and back—gently.

In strengthening, Dr. Nicholas adds, make a special point of exercising both the "agonistic" and "antagonistic" muscles. In other words, when the muscles that flex your knees (the hamstrings on the back of your thighs) are exercised, you should also exercise the muscles that extend your knee (the quadriceps on the front of your thigh). The same goes for the muscles operating all the other joints.

"The ideal," Dr. Nicholas says, "is someone who is both flexible and strong. *Both* are important, because the body is actually a series of links running from the toes all the way up to the fingers. When, for instance, you use a throwing motion, forces and counter forces are at work through your feet, legs, pelvis, spine, shoulder, arm, and hand. If there is any interference—a joint that does not move fully, a muscle that does not contract properly, a malalignment that does not right itself—your throw will, of course, be affected. But the serious thing is the danger of injury at any point along the series of links. Something wrong with one link may cause a disability in an area far away. Conversely, training one part of the body will produce strength in another part of the body through this cross-transfer process.

"To develop endurance, you have to use the big muscle masses," Dr. Nicholas says, "and that means the lower part of your body. Walking, jogging, running, swimming, jumping rope, biking—including a stationary bike [see pages 112 and 259]. For best results, you need a stint of at least twenty-five and preferably forty minutes. But not, of course, if you are out of condition. Build up gradually, and check with your doctor before starting an exercise program—and, if anything goes wrong, get expert advice."

Dr. Nicholas suggests exercising three to five times a week for ten or twenty minutes, if you are just starting off, and working up to longer periods five to seven times a week. "But, whatever you do," he adds, "do not make it a bore. You are trying to achieve fitness, well-being, beauty. Make exercise an inviolate hour. And make it *play*!" ▽

LIVING INSIDE ART

(Continued from page 284)

be around for only a short time. We decided on wall paintings because we wanted to live *in* art instead of *with* it. When we contacted the four artists, we made a pact with ourselves that the works would disappear from the walls when we brought our collection back from storage. We gave the artists complete freedom to paint exactly what they wanted. We didn't know how it would all turn out. It was a huge growth experience for the artists and for us.

"Now the art world is saying what a success this has turned out to be. Each room is a complete piece of art. We are so enamoured by what happened here that I don't know exactly when we'll remove these paintings—maybe in six months—maybe in a year."

For Barbara, who is an interior designer and president of Dexter Design Inc., "wall art" meets the demands of her philosophy that rooms should be backgrounds for whatever goes on in them because rooms are about people and things: "Every time a person walks into a room, he adds color; people are colorful, art and books are colorful."

Walking into the Schwartzes' dining room, you are surrounded by a painting that takes on the qualities of a sculpture. Lydia Okumura, a Japanese-Brazilian, twice

"A stormy sky filled with flamingoes"

winner of the São Paulo Bienal and the only environmental artist in the group, used dark brown on the bottom of the wall opposite the window in a *trompe l'oeil* effect, to bring the level up, make the wall appear to recede beyond the room. Strings that she dipped in different colors and strung across the corners of the room create triangular shadows when the lights are on.

Geometric shapes are also the basis of Susumu Sakaguchi's wall designs in the living room, which point up the sculptural quality of the room's chairs, sofa, tables.

The foyer is a complete environment—a stormy blue sky filled with "mysterious, slightly human and slightly funny flamingoes. They're really about people," Arlene Slavin, who painted them, says. "This was a very difficult room to organize—with four doors, a window, and a closet to contend with. When I first drew in the silhouettes of the birds, I felt sick. I thought I'd made a terrible mistake because the white walls made them look gigantic. But as soon as I started painting in the blue background the scale came back into focus."

The bedroom, reflecting the mood of the terrace outside, is now a painted flower garden created by Ed Baynard, a close friend of the Schwartzes. "I wanted to do the bedroom because I love bedrooms," Baynard says. "I'm a lazy person who works very hard. I told Barbara, 'When you wake up on winter mornings this is going to be very special.' "

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UNCANNY MR. SINGER

(Continued from page 277)

ON TALENT
Talents are *born*. I don't believe that talent really can be made, that society produces them or that circumstances do. . . . As to the genes, they don't produce many talents. Talent is a rare thing, it has been rare in all generations. It is almost a freak of nature. Even the most sincere people feel compelled sometimes to lie so as not to hurt half-talents.

Bernard Shaw sent to Tolstoy his books, and Tolstoy wrote him a letter which was a hymn of praise and at the same time he wrote in his diary that he had read Shaw and considered him mediocre. . . . Tolstoy felt that he himself belonged to a small minority really, and there was always the danger that the would-be talents would attack him. A unique talent like Tolstoy cannot go through life in peace, but must smuggle himself through life with a fear of being utterly misunderstood, even annihilated.

ON WRITING
Great writers entertain greater readers and small writers entertain small readers. Kitsch writers entertain kitsch people, but literature's basis is still entertaining the human spirit.

When I say that literature is entertainment, I mean actually that it cannot do more than make you read it for a few hours and find some solace in it or some pleasure. It will not do what some young writers really felt that it might do, change the world. Writers who write their second novel and would like to put all the problems of humanity into it, often come out with something which neither entertains the reader nor redeems his soul. It is not really in the nature of fiction, no matter how good it is and how great, to solve our eternal riddle. I cannot prove that it is so, but I just believe that this is the case. I wouldn't mind if someone would come out and prove that I am wrong.

I never have any other aim when I sit down to write a story except the story itself. The story *is* the aim. If I see that here is a good story, and it's my story, I write. What I mean by "my story" is that I am the only one who could write it.

If I have the choice between a message and a story, I always take the story and let the message go to hell.

ON THE YIDDISH EXPERIENCE
The special character of Yiddish is not only in the language, it's also in the character of those who speak Yiddish. You can find the Yiddish words in the dictionary—it's the *Weltanschauung* of the Yiddish-speaking people. Those who spoke Yiddish for hundreds of years are different from the Jews who spoke French or English and who now speak Hebrew. What I mean is, Yiddish-speaking people are total outsiders, because they have been Jews, and they and their grandparents for generations back have lived in ghettos. There is one thing which they all have in common, and this is the feeling that this world and its good things, and all its hopes, are not really of any great importance. The men of the ghetto understood many things which the men out of the ghetto did not. There was a kind of built-in religious passivity in these Yiddish-speaking people: a strong feeling that everything is vanity, and the best a man can do is just wait and see what destiny can bring.

. . . AND HIS OWN WRITING
If a Yiddishist lives through a day he says, "Thank God, I lived this day, no great misfortune happened." I feel the same about writing. I know that the dangers in writing are very great. You may have a lot of talent, still you can write a very bad novel and a very bad story. For me, if I see the story and I read it and I think that it's not bad, it's still a miracle. I don't take it for granted that I will sit down and write a good story, because by nature, you don't write a good story. It never comes out right at first. You have to work on it. In literature, as in love and sex, there are no guarantees.

> "I don't take it for granted that I will write a good story. In literature, as in love and sex, there are no guarantees"

ON "SHOSHA"
It's the only novel I've written in the first person. It's almost like a memoir. It is, I would say, a novel of understatement because the literary style, as a rule, is a style of overstatement—you make from a molehill a mountain. In *Shosha* I do the opposite. To make from a mountain a molehill was my goal. The Hitler tragedy cannot be seen as it was. It has to be reduced to a few episodes. Events which could be made into a big drama, I tell only in a few sentences because the drama which came after this, the holocaust, was of such magnitude that it was beyond the pale of literature.

I would say that in *Shosha,* the Yiddish mood is very much present. Although the characters don't live in a ghetto, the mood of the ghetto is stronger than in any of my other works, because these people live on the edge of a volcano that has not yet erupted. They live in a quiet despair, not in a raging despair. They never intended to fight back. They were just waiting and trying to forget, by making love, reading books, speaking about some nonexistent hope. They enjoyed the kind of peace which comes with utter resignation. Some acquired a childish confidence and carelessness.

ON HIS PESSIMISM
I still know that human life is a misery, and I still know that literature will not save the world, and I still know that other things will not save it either; but, just the same, I feel that what a human being does he should try to do best, and I don't blame him if it

gives him a little temporary joy. Because a pessimist expects little or nothing, he is able to appreciate the little gifts God is bestowing upon us.

. . . AND HIS DREAMS

As a child I had a dream that kept on repeating itself. In this dream I went somewhere, to a library or to a Jewish study house, and there I found an old book which was both my book and somebody else's, written in very small letters, and I read it and it was full of wonderful stories. And while I read it, I thought about taking it home, borrowing the book from the library. Sometimes I did take it home, and I always felt that this was the kind of book I wanted to write and haven't yet written. Sometimes I still see this book in my dreams, and the stories in it are queer and wondrous as only the stuff of dreams can be. Somewhere I still hope both to find this book and to write it. ▽

ISAAC SINGER

(Continued from page 277)

ment, somehow sensing his danger, Emilia awoke, sat up in bed, and prayed for him. There's no rational connection between her prayer and the accident that saves his soul. Yasha says, "You can't explain anything." Your hair stands on end.

Singer's greatest living contemporary, novelist Graham Greene, uses the same technique; think of Sarah, praying for the dead Maurice under the collapsed door in *The End of the Affair*, or Scobie over the dying six-year-old girl in *The Heart of the Matter*. Their desires come true in worlds —like Singer's—with a rough texture making them resemble ours: a surface, as Forster says, characteristic of prophetic novels.

The End of the Affair, though, is diminished by Greene's rigid adherence to religious orthodoxy; Maurice's gratuitous anti-Semitism is another serious esthetic flaw. God is not so much incarnate as shrunk. And love destroys all Greene's characters, for whom sex is always squalid: "a spasm."

Singer's characters are transfigured by sex. The instinct is beyond, or beneath, good and evil, reminding me again of Forster's prophets, particularly Dostoevsky. All the Karamazovs are "sensualists"; sexual passion is the source of their intensity—a frenzied vitality that is childlike.

Dostoevsky and Singer reach back into themselves to reexperience, and they objectify the divinities concealed from adult consciousness. A mutual obsession with the demonic makes both true visionaries—never mind how; it's inexplicable. Singer's novel *Satan in Goray* predicted, in 1932, the annihilation of European Jewry and the consequences of all modern attempts to bring history to a successful conclusion, initiating a messianic age. Even Dostoevsky would have been horrified by details of the holocaust; in *The Possessed*, he prophesied almost exactly about totalitarianism.

Who can prove me wrong? In a hundred years, the anti-Semitic Russian and the Polish Jew will be remembered as alike. Each sublime skeptic, craving an immortal soul, sang the death of his religion—Europe's submission to gods; each foresaw devils would be worshipped in our hearts by divining his own. ▽

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NATURE'S WORK

(Continued from page 256)

want to win. Though fame and wealth attend his achievement, though he covets, of course, the thrill of being first on top or quickest home, still he fights on with a kind of sorrow: for each new summit reached or record broken seems to diminish his majestic adversary, and make her a little more attainable.

I have often asked climbers, in particular, why they pursue their sport, and have seldom had a convincing answer. They generally murmur, in their diffident way, something about extending the limits of human capability, but they are deceiving themselves. The emotion they really feel, as they face the tremendous elements, is the rapture of self-abasement. They are proud people usually, too proud to admit humiliation in the ordinary transactions of life; but to feel oneself half-yielding, half-resistant before the assault of Nature itself—to be exalted in defeat, regretful in victory—this is the true satisfaction of the Challenger.

And oddly enough, for the world, too, failure in a struggle against Nature is more memorable than success. Which do we remember more clearly: Amundsen, the first to reach the South Pole; or Captain Scott, the second—the one, banal and unromantic in his triumph; the other, ever-heroic in his tragedy? Whom do we revere the more: Henry Stanley, the all-confident rescuer; or Dr. Livingstone, abject and helpless in his mud hut at Ujiji? So it is with the Challengers, who are seldom the conquering kind, really, but just the opposite—sensualists and voluptuaries, ectasy men, waiting to be ravished by the one they worship.

• • •

We must shift gender for the patient on our left, because it is a feminine impulse especially, I think, that urges some people not simply to combat or consort with Nature but to be reabsorbed by it, as though a foray into scenes wild, pastoral, or undisturbed is a return to the womb. (There are male fantasists, too, though. George Leigh-Mallory, the beau-ideal of Alpinists, who invented that divine bathos "Because it's There"—Leigh-Mallory was, if you will forgive the phrase, a born Womber. He loved the savage white peaks of course, but he loved them best from a comfortable distance—out of some more maternal layer of Nature, a grove of deodars among the foothills, a garden by a lake.)

I subscribe to this particular fixation myself. There is a place I know well (of no particular location, because it is an amalgam of many different memories) which deliciously, almost slushily embodies its delights. I call it Chaunrikharka, because I first felt its seduction, twenty-five years ago, in a Nepali hamlet of that name; but nowadays I recognize it most often, actually, in Ireland. It is a green, damp, earthy, vegetable abstraction—rather steamy, too, for the sun is always fitfully shining between showers, and is instinct with surreptitious movement—the burrowing of worms and moles, the gentle motion of sheep, the trickle of streams, even the imperceptible upward thrust of turnips—for this is essentially a domestic alcove of the neurosis, where a certain degree of useful order thrives among the fecundity.

It is the Mother Nature syndrome, of course, that has captured us. These are the infantile pleasures of suckle and caress. Amidst the fragrant progress of all those living organisms, we feel we have been readmitted to the world before time, to Eden perhaps, the original of all our Chaunrikharkas, from whose glades and arbors we were so disturbingly expelled.

Have you never seen the face of the elderly lady gardener as she hoes away at the edge of her rosebed or lovingly tends the tomato plants? She is back among her primeval equals, like a child in the nursery, back in a state of innocence where there are no envies or snobberies, no rich, no poor. Sometimes, as we all know, she actually converses with her cabbages, convinced that by this display of comradely affection she can ease their difficult way through adolescence. Often she sits and meditates among them, content to share their being.

• • •

But the most powerful impulse of the Nature obsession is neither exactly a challenge nor precisely a consolation but rises above conventional analysis to trespass upon cosmology.

"One is nearer to God in a garden," it used to say on old-fashioned gazebo seats, "than anywhere else on earth." It was a sentimental view of horticulture, I suppose; but, all the same, it expressed an obscure conviction most of us cherish about the natural world: that within its living simplicities, rather than in any of man's devices, we may someday find the Answer.

The answer to what? Well, you know, to the Meaning of It All, to the Great Why. On a spring morning, say, on some high sun-bleached grassland—in a boisterous walk along a salty beach—alone, but for the mosquitoes, on some pristine northern lake—even plodding, flip-flop to the tread of the dromedaries, across a trackless desert—in these uncluttered situations, we are apt to feel, enlightenment must come more easily. This is the vision of the mystic solitaries, who believe they see infinity more clearly in the wilderness, and the old refrain of the lyric writers, who hear the notes of love best when they are carried on the west wind or the lapping surf.

But, in my view, here is the ultimate neurosis. This is the Organic Error. There must be something out of joint in a human who rejects all that mankind makes, who believes Nature unsullied to be necessarily purer, nearer to God, than all the genius of man has created down the centuries. "Nature I loved," another poet wrote, "and next to Nature, Art"; but here was another delusion. What is Art but Nature sublimated—Nature's colors mixed in new shades, Nature's forms given new meaning, Nature's artless grandeurs heightened by the noblest of all Nature's members, man himself?

Ecco! We reach the heart of the compulsion, and it is false. Nothing is more natural in this world than anything else, fact than fantasy, earth than brick. Nature is all of everything; and you may satisfy that urge to naturalism, if you direct it properly, as well at the post-office counter, or on floor eighty-eight of New York's World Trade Center, as ever the breathless votaries do, head down against their beloved blizzards or tranced among the lavender. ▽

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THE UPPER 1

(Continued from page 248)

still as unappealing to me as they had been when I had first seen them. I was from the megalopolitan towns, where bulldozers bury that sort of thing. In some places in my part of the world, people are so numerous that if they were all to come out of the buildings at once they would not fit in the streets. As one result, and perhaps as a form of survival, they tend to close each other out. Conversation goes off at peculiar angles. Glances run perpendicular to the channel of the talk. No one is listening. In the small, high-latitude communities—towns of nineteen people, towns of nine, of ninety—a human being is an event. An individual is like a magazine arriving in the mail. Ask a hundred people why they came to Alaska. Aside from the general fact that for one reason or another they wanted to get away from what they call "the Lower Forty-eight," a distillate answer is, "I wanted to be in a place where an individual counts." After some more time there, the Blazo cans and the bunksprings begin to look positively attractive. With regard to the steel barrels, it is not just with irony that they are called the state flower. When you have been looking at them long enough, they bloom.

I once went down to Anchorage at the end of a long stay in various places in eastern interior Alaska, and almost immediately was drawn into a white-water canoe race on a creek that runs through the bowl of Anchorage after dropping from the Chugach Range. We raced six miles, dodging boulders and old earth-mover tires, and came to the finish among a group of spectators who were drinking Coke and beer. By almost anyone's standards, it was a small crowd—some dozens of people on a riverbank. What occurred to me, though, as we plowed into a gravel bar to end the race, was that there were more people by far in that small assemblage than the total number of people I had encountered—Indians, whites, itinerant miscellany—over the past several months in forty thousand square miles of the upper Yukon valley. A day or two later I was in New Jersey, walking around with such a sense of disorientation that I was bewildered and had an erratic impulse to cry out. Leaves on twigs looked like baseball gloves. The university, in the town where I live, made sense somehow, but almost nothing else made any sense at all here in the world's premier corridor of transportation and commerce. I could feel myself turning from a three-dimensional picture back into the old two-dimensional negative. I got beyond it, of course, but not over it. A Brooks Range guide, who had come east to testify in Washington, stopped at my house one time and I told him I was not sure of what I was trying to express but I felt guilty, somehow, that I was not in Alaska. He said he knew just what I meant, because he felt guilty, too; and in the morning he went back to Alaska. I followed, and followed again. You go out to Chicago and get off the feeder line and start walking for Northwest 3. That is the airplane that lugs all the people from eastern America who want to go to Alaska. You walk a long way to get to it—up to half a mile and more, past every airline known to the mid-continent and on through long empty corridors; and after tens of hundreds of yards you notice that the people around you are thinning out. You press on, and eventually come into an oval bay of ticket counters below a frieze of the names of airlines—Lufthansa, Air France, Swiss Air, SAS, Aer Lingus—and you keep on going. You enter more corridors, void now of people, and you hike on to the remotest working face of O'Hare. There, at last, you find a small cluster of people in wool shirts and down vests. You have hiked your way out of the United States and into the nut of Alaska.

Alaska seems to twang some atavistic American chord, offering remembrance of the earlier frontiers and—heaven knows—engendering in people of the Lower Forty-eight some admiring envy of the people up there. To become absorbed in an almost total way with a people and a place and then suddenly to be cut off from those people, except through the mail, is something that could be listed among the liabilities of the writing life. One February evening in 1977, I took a long walk on the frozen Yukon, knowing it was the last night that I would be there. The sun was disappearing, and there were pink bolts across a blue sky above the white river. The big stars came out quickly. And I said to myself, "So long. This is it. The mail plane comes tomorrow and you've had it now." Where I was going, the river outside my office window was filled with rolling metal. ▽

STAMINA

(Continued from page 253)

walker of one mile, but not a great walker of two or three miles. So what you have to do to develop your endurance, whether it's of your heart or your lungs or your muscles, is do a little bit more each time, to keep stressing the system and so increase its biochemical capacity to do more: the size of the muscle fiber increases; at the cellular level, the engine of the cell, the mitochondria, actually expands in size; the enzymes that facilitate the process of muscular contraction multiply in number; and ability of the muscle to store energy increases. These are changes which couldn't occur in any way other than by overloading the system by exercise.

Obviously there are limits you can reach, but most people don't approach their real full limit. That's not their objective. Their objective is simply to be better but not to be superlative. That's where mental stamina comes in. George Sheehan [the physician-philosopher of running] just wrote a column for our magazine about this. He starts off by saying that, on a talk-show recently, he was confronted with a woman, a non-runner, who said in so many words that she really would like to run, that "the spirit is willing but the flesh is weak." And Sheehan turned that around in his column and said that, actually, the opposite is the case: it's the spirit that's weak; the flesh is really longing for activity. ▽

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THE 25 PERCENT DIET

(Continued from page 259)

Think in terms of balancing saturates, polyunsaturates, and monounsaturates. Remember a few simple rules:

- Highly saturated fats are usually solid at room temperature—butter, for example.
- Fats with lots of monounsaturates (like olive oil) or polyunsaturates (like safflower, sunflower, or corn oil) are always liquid at room temperature.
- Fat from animal sources tends to be saturated. But chicken fat is less saturated than beef fat. And fish fat is low in saturates, high in polyunsaturates.
- Almost all vegetable oils are low in saturates—except coconut oil and palm oil.

The 25 Percent Fat Diet guidelines
The total fat amounts to about 50 grams a day—25 percent of a diet based on a daily 1800 calories.

Foods to include in your meals every day	
Skim milk or skim-milk buttermilk	1 pint
Lean, well-trimmed meat, poultry, or fish	5 ounces
Potato or pasta	unlimited
Vegetables—at least 1 green, and yellow	3 servings
Fruit—at least 1 citrus	3 servings
Bread and cereal	4 to 6 servings
Margarine or oil	6 teaspoons

Margarine made from any vegetable oil other than coconut oil may be used. Liquid oil, not hardened, partially hardened, or hydrogenated, should be the first ingredient listed.

SUGGESTED MEAL PLAN

Breakfast
Fruit or juice
Cereal
Toast, 1 or 2 slices
Margarine, 2 teaspoons
Jelly
Skim milk, 1 cup
Coffee
Sugar

Lunch
Lean, well-trimmed meat, poultry, or fish, 2 ounces
Potato or pasta
Vegetable
Salad
Bread, 1 or 2 slices
Margarine or oil, 2 teaspoons
Fruit or dessert from list below
Skim milk, 1 cup

Dinner
Lean, well-trimmed meat, fish, or poultry, 3 ounces
Potato or pasta
Vegetables
Bread, 1 or 2 slices
Margarine or oil, 2 teaspoons
Tea
Sugar

FOODS TO HAVE	FOODS TO AVOID—OR GO EASY ON
Milk	
Skim milk	Whole milk
Skim-milk buttermilk	Whole-milk drinks
Low-fat yogurt	Cream
	Cream substitutes
Eggs	
Whites only—unlimited amount	
Yolks—limit to 3 or less a week	
Meat	
Lean, well-trimmed beef, lamb, veal, pork, ham	Luncheon meats
Chicken, turkey	Sausages, bacon
Dried chipped beef	Poultry skin
Fish	Regular ground beef (have butcher trim fat before he grinds it)
	Fatty meats
	Meat stock with fat
	Frozen and packaged dinners and convenience foods
Cheese	
Skim-milk pot cheese and cottage cheese	Cheese made with whole milk
Skim-milk cheeses	Cream cheese
	Creamed cottage cheese—unless substituted for meat (¼ cup equals 1 ounce meat)
Potatoes and pasta	
Potatoes, white and sweet; rice, macaroni, spaghetti, noodles	Commercially prepared potatoes
Vegetables	
Any vegetables cooked without saturated fat	Buttered, creamed, or fried vegetables unless prepared with the amount of fat allowed
Include at least 1 green or yellow vegetable daily	
Fruits	
Any fresh, frozen, canned or dried fruit or juice	Fruits frozen in cream sauce, breaded or deep fat fried
Include at least 1 citrus daily	
Avocado may be used in small amounts	
Breads and crackers	
White, whole wheat, or rye bread	Biscuits
Crackers:	Commercial muffins
Graham	Sweet rolls
Matzoth	Cornbread
Melba toast	Pancakes
Rye-Krisp	Waffles
Saltines	French toast
Soda	Hot rolls
	Corn chips
	Potato chips
	Flavored crackers such as cheese
Cereals	
All cereals	
Fats	
Margarine, not hydrogenated	Butter
Mayonnaise	Hydrogenated margarine and shortening
Oils listed in order of preference:	Lard
Safflower	Coconut oil and all other oils not listed
Corn	Salt pork
Soy bean	Suet
Cottonseed	Bacon and meat drippings
Peanut	Fatty gravies and sauces
French dressing	
Desserts	
Fruit ices (water ices)	Baked products made with butter, whole milk, hydrogenated fats, nuts, cheese, chocolate, coconut, and oils not listed
Angel food cake	Commercial ice cream
Puddings made with skim milk	Cashew and macadamia nuts
Gelatin dessert	
Frostings made with skim milk	
Meringues	
Cakes, cookies, and pies made with allowed fats and skim milk (no egg yolk)	
Fruit whips	
Junket made with skim milk	
Sherbet (not more than ½ cup daily)	
Nuts—except those excluded	
Soups	
Bouillon	Meat or vegetable soups with fat
Broth	
Cream soup made with skim milk	
Fat-free vegetable soup	
Packaged or dehydrated soups	
Beverages	
Coffee	Whole milk, eggnog, milk shakes, etc.
Tea	Chocolate drinks
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Cocoa	
Carbonated beverages	
Fruit and vegetable juices	
Skim milk	

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SOLAR HOUSES takes up where the first generation of solar energy books leaves off; showing through photographs, interviews and practical information what the new solar life style involves, how owners are reacting to it, and what the economic factors are. Providing a nationwide look at residential solar applications, the 48 energy-saving designs in the book include passive and active solar systems, pre-manufactured and mail-order plans, underground houses, remodeled and new custom-designed houses.

The book's author is Louis Gropp, who, as editor-in-chief of the House & Garden Guides, has been criss-crossing the country over the past several years keeping up with the multi-faceted new solar architecture. His text, plus easy-to-follow plans and diagrams, gives us—whether layman or expert—a clear idea of how each of these solar houses work, while the many handsome architectural photographs document the wide spectrum of design possibilities that exist within the solar context.

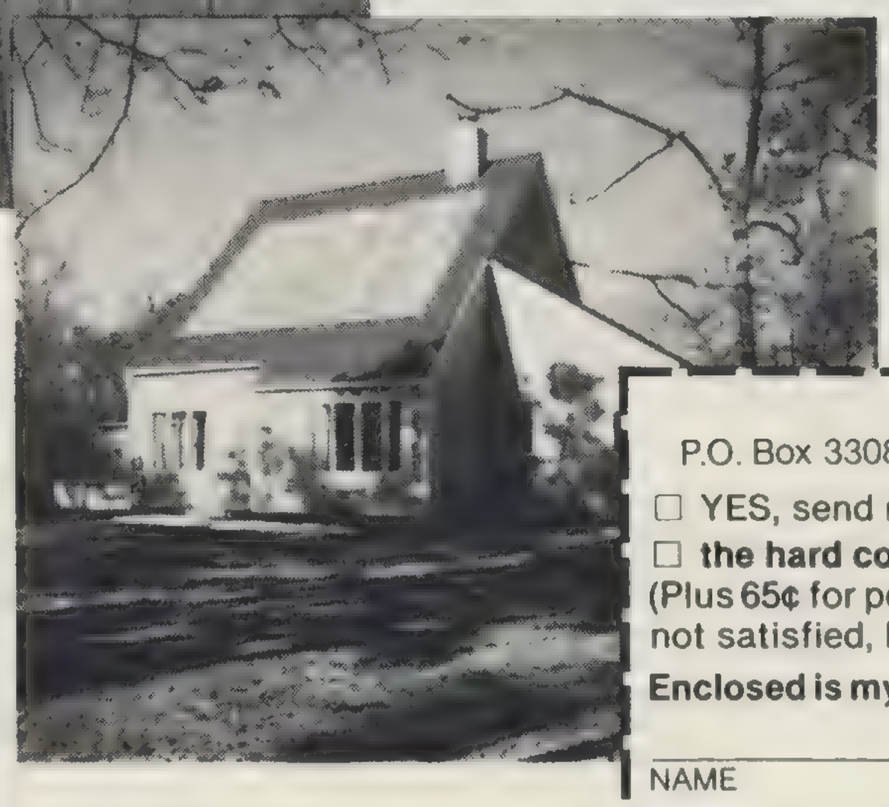
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THE KISS OF DEATH

(Continued from page 270)

to death. And had not Nietzsche, the towering spirit of the late nineteenth century, proclaimed that the battle of the sexes was a battle to the death?

"My art has been a confession," Munch said. Although he painted many self-portraits, he did not specialize in specifically autobiographical subjects. Instead, he generalized his interminable tug-of-war with the opposite sex in a series of powerful images of woman as temptress, huntress, vamp, and vampire, based on personal experience. For Munch, the battle between the sexes was life against death; but, as far as he was concerned, it was a battle inevitably won by a powerful, dominant, aggressive woman.

Munch was not alone in feeling this, as Mario Praz has pointed out in *The Romantic Agony*, his brilliant study of the theme of the fatal woman at the turn of the century. The first stirrings of women's need to assert their independence—the subject of Henrik Ibsen's play *A Doll's House*—provided the social background for Munch's portrayals of women as man's deadliest foe. The *femme fatale* inspired an entire generation of late-nineteenth-century artists and writers, from the Pre-Raphaelites to Baudelaire. Painting and drawing the "dangerous sex," as women were popularly known, as potential predators, Munch summarized modern misogyny in the powerful image study for "Vampire," woman sucking man's blood, leaving him limp and lifeless.

For Munch, as for many of his contemporaries, sexual attraction was the first step on the road to Hell. Munch's paintings of Biblical women like Judith and Salome, famed for beheading men, or of historical personages like Charlotte Corday, who betrayed Marat by stabbing him while he sat in his bathtub, were powerful symbols of castrating women. From his point of view (not admitting that he constantly deserted his mistresses), Munch had reason to believe he was a victim of female betrayal.

> "Sexual attraction was the first stop on the road to Hell"

Working at a moment of profound spiritual and cultural crisis, Munch was capable of expressing man's torment with the most powerful directness and poignancy. Because his personal suffering had a universal dimension, he was able to capture in art the suffering of all humanity at a decisive historical crossroads, when the stable values imposed by Western religion and authority were crumbling, causing a sense of despair, anxiety, and confusion that continues to trouble the modern mind, as humanity replaces the old order with more realistic and humane values and relationships. ▽

FASHION INFORMATION

COVER Beauty details: Makeup by Alexandra de Markoff: Sand Beige and Sunset Plum Eye-Defining Shadow, Sunset Plum Contour Blende Rouge, Allevia Medium Pink Treatment Lipstick, Countess Isserlyn Liquid Makeup in shade 95½. . . . **Fashion details:** Silk crêpe de Chine camisole (Choniman Importers), about $80. Thea Cat, NYC; Caché, Miami; Sakowitz. Yves Saint Laurent for Madcaps hat. (Available in navy, white, red, black.) Saint Laurent Rive Gauche Boutique, NYC, Beverly Hills; L.S. Ayres. **Page 170:** Silk chiffon scarf, Angelo Tarlazzi. Saint Germain, NYC; Eleganza, Millburn, NJ; Lina Lee, Beverly Hills. **Page 172:** Neck chains, Ellen Designs for Robert Originals. Lord & Taylor; Bullock's. **Pages 230-231:** Nylon shirt, $45. At Courrèges Boutiques. Polyester/cotton shorts, Chester Weinberg Sport. **Beauty details:** Estée Lauder's Sunny Bronze Creme Compact Face Bronzer, Polished Cherrywood Soft Film Compact Rouge, Candlewick Orange Tender Lip Tint, Candlewick Orange Lustrous Nail Lacquer. **Pages 232-233:** Maillot (Antron/Lycra) by Rudi Gernreich for Capezio Ballet Makers, about $18. Capezio Dance-Theatre Shops Nationwide; Macy's, Herald Square; Hecht's; Burdine's; Bullocks Wilshire. Hat, Paul Stuart, NYC. **Beauty details:** Desert Amber Sheer Lip Tint from Elizabeth Arden's Marrakesh Accents. **Page 234:** Leonard Fashion of Paris. Silk T-Shirt, about $180. Bikini (Antron/Lycra), about $100. Late April, Martha; Nan Duskin; Claire Pearone; Frost Bros. **Page 235:** Ariel for Haye Designs. Red bikini (Antron/Lycra), about $32. Lord & Taylor, NY; Balliet's; Marie Leavell; Apropos, Southern CA; Bullock's. **Beauty details:** On both pages, Payot's "Marina" Lipstick. **Page 236:** AMF/Head Sportswear. Maillot (nylon/Lycra), about $48. Insport, NYC; Princeton Skate and Ski, Paramus, NJ; Robinson's, Beverly Hills. Ball at Herman's World of Sporting Goods. **Page 237:** Valentino Swimwear for Concorde Fashions. Maillot (nylon/Lycra), about $92. Bergdorf Goodman; Nan Duskin; Hattie; Bullocks Wilshire; I. Magnin. Soccerball at Herman's World of Sporting Goods. **Page 238:** Basile maillot in Lycra, about $87. Bergdorf Goodman; Hattie; Neusteters; Right Bank Clothing Co., Beverly Hills. **Beauty details:** Creamy Powder Blush in Frosty Brick from 'Ultima' II's new Colors of Ireland. **Page 239:** Man's cashmere sweater, about $95. Paul Stuart, NYC. **Beauty details:** Princess Marcella Borghese's Sport Cream, Translucent Powder Contour Blush in Red Vibrato, Smoked Silk and Grey Suède Eye Shadow Mist, and Florentine Red Lumina Radiant Moisture Lipstick—this, so new it will not even be in the stores for another three or four weeks. **Pages 240-241:** Calvin Klein. Shirt, about $120; trouser, about $110. Both, handkerchief linen. Mid-April, Saks Fifth Avenue; Kaufmann's; Montaldo's; Burdine's; I. Magnin. Watch by Omega. Saks Fifth Avenue, NYC; Neiman-Marcus. Carson-Underwood hat. Bloomingdale's; Ultimo; Neiman-Marcus; Perkins Shearer. Scarf by Calvin Klein. At Saks Fifth Avenue. Sunglasses by Meyrowitz, NYC. Michael Kaiser belt. Macy's, Herald Square; Garfinckel's; Higbee's. Electric Sok socks. Henri Bendel. Shoes at Capezio Dance-Theatre Shops Nationwide. Page 240: **Beauty details:** Calvin Klein's Pink Beige Moisturizing Liquid Makeup, Indian Rose Cream Blush and Raisin Lip Color. **Page 243:** Sunglasses at Herman's World of Sporting Goods; Danzeisen & Quigley, Cherry Hill, NJ. Rayon crêpe slip dress by Carola Polakov. About $40 at Carola Polakov, NYC. Capri Jewelry earrings. **Page 244: 1.** At Lugene. **2.** At professional eye-care locations. **3.** At fine stores everywhere. **4.** Benson Optical; The Optique Boutique; Spratt Optical, Southern CA; Superior Optical, Southern CA. **5.** Frederics, NYC, and other professional eye-care centers. **6.** Meyrowitz Opticians, NYC; Weiner Optical, Chicago; Phoenix McLeod Optical, AZ; Franklin Optical, CA. **7.** Roberts Sunglasses at Altman's. Colors In Optics, Ltd. at

Bloomingdale's; Burdine's; Marshall Field; Bullock's. **8.** At department stores. **Page 245:** Macy's, Herald Square; Marshall Field; Bullock's. **Page 257:** Jacket, pants, and maillot, see information page 253. **Page 259:** Chamois shorts, about $90. Michel-Anouchka for Skin Clothes, NYC. Rotocycle by Vita Master at Hammacher Schlemmer. **Pages 260-261:** Oscar de la Renta hand-painted silk crêpe de Chine dress. About $450. Mid-April at Bloomingdale's; Gus Mayer, New Orleans; Jacobson's; Claire Pearone; Neiman-Marcus; Joseph Magnin; Frederick & Nelson. Earrings, Lisner Jewelry. Bloomingdale's; Strawbridge & Clothier; Nordstrom. Ann Peerce bracelet. Broomes of Broome Street, NYC; Sakowitz. Shoes by Guido Pasquali for Vittorio Ricci, NYC and Chicago. **Beauty details:** Lancaster's Radiant Lipstick No. 05, Cheek Gloss Compact No. 03, "Tamaris" Eye Shadow Duo. **Page 264:** Ellen Designs for Robert Originals earrings. Lord & Taylor; Bullock's. Andrew Hatfield cuff. Kruger Gallery, NYC; Bullock's, Century City. Bangle, Cinnamon Brass by Marsha Breslow. Belt, Calvin Klein Belts and Bags. Bloomingdale's; Neiman-Marcus; Bullock's. **Page 265:** Marsha Breslow earrings. Cinnamon Brass by Marsha Breslow necklace. At Bloomingdale's. Belt, see information page 264. **Page 278:** Dominique de Give silk chiffon hair tie. At Henri Bendel. Ken Begun earrings and bangle. Earrings at Artwear, NYC; Donna's, Cleveland, OH; Bullock's. Bangle at Henri Bendel; Linda Dresner, Troy, MI; Bullock's, Century City. Rafael Sanchez Designs wooden clutch. Bloomingdale's; Claire Pearone; Perkins Shearer, Denver. 18k-gold ring by Minas at Carimati. **Page 279:** Silk hair tie by Nancy Shara. Shashi earrings at Jenny B. Goode, NYC. **Page 280:** *Left:* Carrera Porsche Design sunglasses. Saks Fifth Avenue; Sunglass Hut of America, Fort Lauderdale; I. Magnin. . . . *Right:* Wooden clutch, Rafael Sanchez Designs. Bloomingdale's; Claire Pearone. **Page 282:** Silk chiffon hair tie by Dominique de Give. Bloomingdale's. Belt by Tess Sholom for Tess Designs. Henri Bendel; Carriage Shop, Dallas. Bracelet, Bonwillum Designs. Saks Fifth Avenue. Wooden evening bag, Rafael Sanchez Designs. Bloomingdale's; Elaine, Bal Harbour; Bellissimo, Toledo, OH. **Page 283:** *Inset:* Wooden handbag, Rafael Sanchez Designs. Bloomingdale's; Bellissimo, Toledo, OH. . . . *Right:* Hair barrette by Small Wonders. Shashi earrings. Belt, Ruza for Elegant. Saks Fifth Avenue; Marshall Field. Bracelet, Ken Begun.

ALASKA—THE FASHION: Page 250: The outdoor look of a sweater and shorts now—red cashmere crewneck and Bermudas in honey suède. Shorts, Donna Karan and Louis Dell'Olio for Anne Klein & Co., $300. Saks Fifth Avenue; Montaldo's; Rich's; Harzfeld's; Neiman-Marcus; I. Magnin. Cashmere sweater at neck, by Drumohr for John Mendez. Long-sleeved cotton T-shirt by La Nacelle. Trimfit socks. **Page 251:** Clean—classic—sports dressing: pale-yellow flannel long-sleeved shirt (cotton, $18) tucked into khaki hiking shorts ($20). Both by Woolrich. Macy's, New York. **Page 253:** What really works best outdoors—the jogging suit, in the brightest colors! *Left:* Extra-long, hooded jacket and pants in water-repellent royal-blue nylon, over a bare red maillot. By Newport Sport. Jacket, $32; pants, $18. Macy's, Herald Square; Strawbridge & Clothier. Jogging shoes, Pro-Keds by Uniroyal. . . . *Right:* For him—orange hooded, front-zipped jacket and jogging pants in cotton velours. Polo by Ralph Lauren, $70 each. Latham House, Southampton, NY. Top only, at Wilkes Bashford, San Francisco. **Page 254:** Best idea for cool-weather camping—a jogging suit with warmth, versatility. Cozy, quilted white blouson and pants with royal-blue ribbing—great to hike in . . . to wake up in! (as shown on page 246). By Bogner, of cotton/polyester, $128. Saks Fifth Avenue; Halley Stewart, Boston; Mark Shale, Chicago; Leonard, Houston; Gorsuch, Vail; Stevens Brown, Salt Lake City; Vail West, Beverly Hills. **Page 257:** The most stretch—the strongest color!—a spare body-hugging red maillot with thin camisole straps. Body Clothes by Jantzen, of Antron/Lycra spandex, $15. Late April at Macy's, Herald Square. (You saw it on page 253 with the same royal-blue jacket that's shown here. Details above.) ALL PRICES APPROXIMATE. **Pages 246-257:** Hair and makeup, Rick Gillette.

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EVERYTHING GELS

(Continued from page 262)

that is *really* helpful. . . . Frances Denney, too, has just come out with a very fine Oil Blotting Gel. . . . And, of course, Etherea's Excess Oil Blotting Gel is a classic. . . . One very new kind of gel cleanser, and one that makes excellent sense, is a product to remove waterproof eye makeup—and that is where Lancôme's Effacil Gel is going to be a godsend. You can get the makeup off easily without ever stretching the skin.

● **Gel masks.** These go on the skin so easily that they are a great pleasure to use—as well as being *very* quick. Orlane's Masque Gel Rafermilane takes as little as five minutes and is a great weekly pick-me-up for any type of skin. . . . Chanel's Masque Viviant is even speedier; it revs up the skin —normal, dry, or oily—in a mere three minutes (great to use when you rush home from the office and have to be somewhere for dinner in less than half an hour!). . . . Lancôme has the perfect gel to use when you have a bit more time—their Masque No. 10. It gives you all the benefits of seaweed extract so it is certainly worth the ten minutes it takes to do its work. *And* it is one mask that can be used around the eye area. . . . Calvin Klein's Moisture Activated Facial goes on just before you step into the tub and comes off with a splash or two of warm water fifteen minutes later, when you have just gotten out. . . .

● **Makeup gels** are a glorious way to put color on your skin. They give you real color but color so clear that your skin always shows right through. And they are so sheer that you can blend them perfectly—getting wonderful effects of color without a trace of substance. Clinique is a great place to start: their Bronze Gel Makeup is a natural if you want a sunny summer coloring, and their Gel Rouge just seems to glide on like so much light. . . . Bonne Bell also has a gel rouge—Transparent Blushing Gel. What's more, it is in a tiny plastic go-everywhere tube. . . . And Estée Lauder's Face and Cheek Tint is something you should also know about because you can use it so easily to bring a natural rush of color to your cheeks, or just a tinge on forehead, chin, the bridge of your nose. . . . As for the gel lipglosses—they are sensational: we have already shown you Estée Lauder's new tubes of Double Shine Lip Gloss (February '79). . . . And Elizabeth Arden has a whole rainbow of luscious fruit shades in tiny tubes—called Great Color Lip Gloss: among them, Plum Punch, Glazed Berry, and Chilled Pink. . . . Just-out: Extra-Extra Shine Lipglosses—the great news in Revlon's Charlie Lipcolor, and great fun! . . . L'Oréal's French Lip Glosses all have a tinge of frost—quite lovely at night in summer, or on the beach. . . . Aziza's Natural Lustre Lip Gloss is also shot through with minute flecks of frost—and moisturizers. . . . Moisturizers are something you get lots of in Charles of the Ritz's Shiniest Lip Gloss —it actually has a lot to do with why they have so much shine. . . . Christian Dior's deliciously fresh shades of Gloss have sunscreens, so here you are getting great protection as well as great color. . . . And the four Lip Gloss shades of Calvin Klein has done for his new Plum Face also screen as they color. . . . Evermond's are nothing *but* glossy color—a whole Mediterranean world-full of warm sunny shades. And that's a lot!

● **Hair gels.** There are so many ways that gels work for hair—all the way from shampoos and conditioners to the new setting gels you can wear day or night. Take shampoos, to start with: gels make wonderful shampoos because as David Cannell, Ph.D., director of product technology of the Redken Laboratories Inc., puts it, "A gel should break down once it comes into contact with water. You should be able to put a small amount of the concentrated gel in your hand and then, as soon as you spread it over your wet hair, have it break down and spread very rapidly." Redken has a whole series of super gel shampoos: their Protein Concentrate and Amino Pon Concentrate both contain cationic protein polypeptides (CPP, for short)—and this makes them especially helpful for damaged or very fine hair. . . . Ogilvie's Conditioning Shampoo is a particularly good one—but not easy to come by. So if you don't see it on the store shelf, ask for it! . . . Jhirmack makes Geláve, which conditions and repairs the hair wonderfully in the course of each washing. . . . A very new, and very welcome, gel is Helene Curtis' MQ (as in Moisture Quotient) Moisture Supplement—a clear blue gel that keeps your hair's supply of moisture at the right level all the time. . . .

Really big news are the gels you slick on to give your hair a wonderfully sleek look for day or evening in summer (turn to pages 234–237 and you will see how great this looks at the beach). What started it all is *gomina,* a gel made of an edible rubber plant that grows in Asia (the best quality comes from Sumatra, according to Gerard Bollei, and the poorest quality from Java). Gerard Bollei's is the one hair salon here that now imports it. However, Nubest and Co. in Long Island imports a similar one that works extremely well—Roger & Gallet's Tenax. What you do is comb the gel through your hair while it is wet—this idea is especially good for very short cuts—and then, with your fingers, work your hair into the loose fluffy shape you want. When the gel dries, the hair holds the shape—along with the wet look the gel gives it. You can either brush the hair for a looser effect or leave it as is . . . and the gel is quite waterproof, so you can go for a swim, come out, run your fingers through your hair and have the same look all over again! . . . Other variations on this look include: Gillette's Dippity-do . . . Sassoon's sunscreening Hair-In-The-Sun (see page 235) . . . Alberto Culver's VO5, a terrific treatment the whole time it is on the hair. . . . L'Oréal's Radiance HairDress/Scalp Conditioner, made especially for Black hair. . . . and another good Black hair gel, Posner's Light Touch.

● **Sun gels.** The way gels go on—gliding, sliding so evenly—makes them a superb way to apply sun preparations. Especially bronzers! In addition to Clinique's, which we mentioned earlier, there is Bonne Bell's wonderful Transparent Bronzing Gel (use it as a year-round foundation if you like!). . . . And Charles of the Ritz has a Wholesome Bronzer Clear Gel Face Tint that is another terrific makeup shade. . . . As for the sun protection gelees, Elizabeth Arden's new Ultra Protection Factor 15 Suncare Sun Blocking Cream is wonderful. . . . So is Bain de Soleil's new Suntan Gelée (the color of fresh orange juice—glorious!). . . . And Eclipse has a sunscreening gel that is water resistant for as long as four to six hours! . . . Princess Marcella Borghese has a very special little product—a sunscreening Eye Cream Gelée: put it on under your dark glasses—and *keep* it on when you go in the water for a swim! That may be when you need it most. . . . If by chance you do get too much sun, keep in mind aloe vera—a very soothing gel from the aloe plant that comes packaged in a tube, Alo-Relief Healing Lotion, and just melts as it touches the skin—so you feel nothing but relief.

● **Bath gels** are the ultimate form of bathing pleasure for a great many people. And that is undoubtedly why there are so many fragrances you can now enjoy as gels in shower or bath. Take the new Arpège Gel Moussant that Lanvin has just brought out. . . . Or Lagerfeld's Chloé Gelée. . . . Roger & Gallet's Bain Moussant, in each of the scents of their famous soaps. . . . The dark-forest-green scent of Vitabath. . . . Paco Rabanne's new Calandre Bath and Shower Gel. . . . And Ralph Lauren's. . . . And Givenchy's two terrific ones—Le De and L'Interdit Bath Gelée. . . . A very new Amazone Bain Moussant from Hermès. . . . Houbigant's Bubbling Bath Gel scented with Chantilly. . . . Madame Rochas Foaming Bath. . . . One can go on and on—right to the wonderfully therapeutic bath rituals: the Invigorating Bath Gel Estée Lauder has in her Azurée Collection. . . . the clear green Massage Gel, fresh with ivy extract, that Elancyl makes. . . . Algemarin's dark-ocean-blue foam of sea-algae compounds —probably as close as you can get to the benefits of *thalassatherapie* and still bathe in your own tub. . . . or that Dry Skin Bath Gel to end all dry skin—Neutrogena's. . . . Or one of Stendahl's extraordinary new European gels from the therapeutic regimes they call Dossiers Special. Dossier #1 as one Gel treatment to slim and one to firm the skin—and each technique combines a foaming bath gel with an after-bath massage gel. Their Dossier #2 is absolutely irresistible after you have been standing on your feet all day or dancing all night: it contains a Gel Jambes Lourdes which translates to mean "a revitalizing rub for tired legs!" ▽

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